

# MUSIC EDUCATORS JOURNAL

Formerly Music Supervisors Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE, 64 E. Jackson Blvd., Chicago, Ill.

## Divisions

(Comprising the Music Educators National Conference)

- California-Western Music Educators Conference
- Eastern Music Educators Conference
- North Central Music Educators Conference
- Northwest Music Educators Conference
- Southern Music Educators Conference
- Southwestern Music Educators Conference

## Auxiliary Organizations

- National School Band Association
- National School Orchestra Association
- National School Vocal Association
- Music Education Exhibitors Association

## Affiliated Organizations

(State Units)

- Arizona School Music Educators Association
- California—Bay, Central, Central Coast, North Coast, Northern & Southern Districts
- Colorado Music Educators Association
- Connecticut Music Educators Association
- Delaware Music Educators Association
- Georgia Music Education Association
- Idaho Music Educators Association
- Illinois Music Educators Association
- Indiana Music Education Association
- Iowa Music Educators Association
- Kansas Music Educators Association
- Kentucky Music Educators Association
- Louisiana Music Education Association
- Maryland Music Educators Association
- Massachusetts Music Educators Association
- Michigan Music Educators Association
- Minnesota Music Educators Association
- Missouri Music Educators Association
- Montana Music Educators Association
- Nebraska Music Educators Association
- New York State School Music Association
- Ohio Music Education Association
- Oklahoma Music Educators Association
- Oregon Music Educators Conference
- Pennsylvania School Music Association
- Washington Music Educators Association
- West Virginia Music Educators Association
- Wyoming Choral and Instrumental Directors Association

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## Music in the High-School Victory Corps

MANY INQUIRIES have been dispatched to the U. S. Office of Education and to state departments of education, as well as to the Music Educators National Conference headquarters, regarding the true place of music in the High-School Victory Corps plan. Some of the misunderstanding regarding the communicative arts in the High-School Victory Corps has been directly due to the varying concepts of the Victory Corps itself, as based upon varying interpretations by individual educators. This is understandable in view of the fact that such a huge enterprise, entailing more or less extended adjustments for local application of the idea, was launched almost overnight.

The communicative arts—music, art, drama, radio, journalism, and the like—are definitely a part of the Victory Corps plan, but to understand their place and the place of other accepted "professional-skill" subjects, it is necessary to have a complete picture of the general Victory Corps idea and the function of the five special service divisions.

First of all, it is necessary to understand that the Victory Corps is a plan, not an organization, and that as such it is offered on a voluntary basis. The Office of Education does not, therefore, assume responsibility for anything like official approval of specific local adaptations of the Victory Corps program as announced and set up in Pamphlet Number 1 of the Victory Corps Series. Second, it is necessary to understand that membership in one of the five special service divisions—land service, air service, sea service, production service, or community service—is *in addition* to general membership in the Victory Corps and simply identifies the student as preparing for a particular area of service *after* he leaves school. General membership in the Victory Corps is open to every student who (1) is "participating in a school physical fitness program appropriate to his abilities and needs in the light of his probable contribution to the Nation's war effort," (2) is "studying or [has] studied school courses appropriate to his age, grade, ability, and probable immediate and future usefulness to the nation's war effort, within the limits of the facilities of the school," (3) is "currently participating in at least one important continuing or recurring wartime activity or service."

In the suggestive list of Victory Corps service activities for general membership, there were not included activities involving skills and interests in the fields of music, art, drama, journalism, or related professions. Because of this there has been a feeling in some schools that it was a part of the plan not to recognize the contributions which such activities can make and are making to the war effort. It is the purpose of this statement to correct that impression.

The Community Service Division was set up to include in its membership all students who are "*planning and have begun preliminary preparation for work in community or other service occupations.*" The specific

occupations listed in Pamphlet Number 1 were offered as suggestive only. Here, again, the omission of the communicative arts was not deliberate. As a matter of fact, in setting up the five special service divisions, the idea was that they would cover the whole range of future areas of service open to the graduates of our high schools.

There are, then, two ways in which music students—and students in other professional artistic or creative fields—can keep their Victory Corps pledge to "perform efficiently any community war services within the limits of their ability and experience and to seek diligently to prepare themselves for future service in the armed forces, in war production, or in essential civilian occupations." One way is through fulfilling the requirements for general membership and engaging in any of the services which come within the realm of *general* Victory Corps service activities, whether such service be in Red Cross work, model airplane building, civilian defense jobs, scrap drives, or in individual or group music activities having bearing on the war effort in the broad sense of that term. The other way is through fulfilling the requirements for both general membership and membership in the special Community Service Division. The first alternative would be adopted by students not intending to specialize and continue in one of the professional fields named. The second would necessarily be limited to students who "are planning and have begun preliminary preparation for work in community or other service occupations."

It is well to remember that a school band, for instance, or other music organization, does not join the Victory Corps as a unit, but that the individual members may perform their Victory Corps service "in at least one important continuing or recurring wartime activity" through belonging to an organization engaged in wartime service. It should also be noted that membership in a music group engaged in community service does not automatically make a student a member of the Community Service Division of the Victory Corps: it is up to the individual to signify in which division he wishes and is preparing to serve. Even the student who is unusually gifted in and planning to enter, after the war, the field of music or one of the other professions under discussion here may, under present circumstances, decide to join the air, sea, land, or other special service division rather than the Community Service Division; at the same time, however, he could continue his music activities, if his schedule permitted.

In the light of this explanation, it should be quite

NOTE: This editorial includes material taken from a statement prepared by John Lund of the U. S. Office of Education, National Deputy Director of the High-School Victory Corps. For further comments and specific suggestions regarding the contributions music students and groups may make to the High-School Victory Corps, reference should be made to the January 15 issue of *Education for Victory*, official publication of the U. S. Office of Education, and to the *Wartime Handbook*, published by the National Education Association (see page 63).

evident that all high-school students who are interested and active in the fields of music, art, drama, speech, journalism, etc., should have every opportunity to take part in the work of the High-School Victory Corps as general members engaged in current important participation in wartime activities and services, and that the relatively small percentage of students preparing to enter one of these fields professionally may join the Community Service Division. In other words, and this is an important point to bear in mind, the wartime-activities phase of the Victory Corps program is related to general membership and not to special-service-division membership, in the main. It should therefore be clear that every pupil (1) can find a place in one of the special service divisions in terms of the curricular program he is following in preparation for future service and (2) in connection with his general membership, can contribute through his interests in music, art, etc., to a variety of activities which have immediate significance in the war effort.

In view of the bases of the Victory Corps plan as here outlined and explained, schools are not encouraged to adopt plans for additional special service divisions to include specifically students of music, art, etc., with spe-

cial insignia, since such a movement obviously would result in the setting up of as many other special service divisions as there are fields of special interest. Nor is it in the spirit of the Victory Corps to offer awards for wartime service through the arts, for the obvious reason that it is inconsistent to offer prizes for being patriotic.

So far as the Victory Corps is concerned, it may be possible or advisable in some instances to identify by means of a button or other device members of organized school groups who, through their groups, contribute certain wartime services. Such an insigne would not appear as an award or prize, but merely would recognize the department or area in which the special service is given.

Special award plans for members of music and other groups, such as the "War-Service School Musician Plan" adopted by the Elkhart Public Schools (see page 44) and approved by the Board of Control of Region Three, N.S.B.O.V.A., no doubt will contribute to the zest and incentives of the Victory Corps. However, it is thought by many who have studied the situation that these special award plans will be most effective if they are regarded as auxiliaries or adjuncts outside of the framework of the Victory Corps plan.

## Of Particular Interest

**INTER-AMERICAN FELLOWSHIPS.** Institute of International Education, in cooperation with the Office of the Coordinator of Inter-American Affairs, has been working since the fall of 1941 on a music education project designed to bring a number of music students from the other American republics to the United States on fellowships. The fellowships provide maintenance and travel, and the institutions at which the students are placed give tuition scholarships. Some of the students are in the United States now; others are expected to arrive in the near future. Angelica Reyes of Ecuador is studying in the School of Music, University of Michigan. Margarita Menendez of Cuba is at New York University. Mrs. Cecilia de Uribe of Colombia is at the School of Music, Northwestern University. A special arrangement was made to enable her husband, Miguel Uribe, an outstanding cellist, to study also at Northwestern. Alejandro Devares, Ecuadorean basso, has been given a full scholarship at the Mannes School of Music in New York. Because of Brazil's active entrance into the war, the Brazilian appointee, José Vieira Brandao, assistant to Villa-Lobos, was delayed in obtaining an exit permit, but hoped to arrive in time for the second semester at the University of Southern California. The representative from Chile, René Amengual, recently appointed professor of composition analysis and secretary of the Instituto de Extensión Musical of the University of Chile, was delayed by his new duties in Santiago but now is studying at Teachers College, Columbia University. The appointees from Mexico and Venezuela were forced at the last moment to forego their fellowships because of illness. A substitute is expected from Mexico. A candidate from Costa Rica has been requested, to begin work in the second semester. It is hoped to have Panama and Montevideo represented also.

**RADIO SCRIPTS.** The Education Section of the War Savings Staff, U. S. Treasury Department, recently issued, in mimeographed form, *War Savings Radio Scripts for Schools at War*, a twenty-six-page pamphlet containing five scripts adapted from those presented by the Cleveland Public Schools in a series of weekly programs presented over WGAR under the title of "The High-School Minutemen." In addition, numerous suggestions are given for school radio programs about war savings. Other scripts are wanted by the Treasury Department. Send all scripts or requests for copies of the pamphlet to the Education Section, War Savings Staff, Treasury Department, Washington, D. C.

**"VICTORY SONG" CONTEST.** The National Federation of Music Clubs and N.B.C.'s Music Division are sponsoring a nation-wide contest to find America's "Victory Song," in the common conviction that the right song, appearing at this time, would stimulate public morale and contribute to the war effort. Judges are Leopold Stokowski, Fred Waring, Lawrence Tibbett, Major Howard Bronson, and Ernest LaPrade. The competition is open to any composer now resident in the United States, irrespective of age, creed, color, or racial background. Entries, which must include words and music, and

should be of two to three minutes' performing time, should be sent to Miss Rhea Silberta, 200 West 57 Street, New York. Entries should be submitted under a nom de plume, but must be accompanied by a sealed envelope containing the full name and address of the composer and brief biographical details, such as date and place of birth, musical education, and a list of compositions published or publicly performed. No composition may be submitted which has been published, publicly performed under professional auspices, or awarded a prize in any competition. The contest closes March 31. The composition selected by the judges will receive a world premiere on the N.B.C. network during National Music Week, May 2-8, and will be published on a royalty basis by Mills Music, Inc., if it is deemed to possess sufficient merit. Requests for further information should be addressed to Mrs. Guy Patterson Gannett, President, National Federation of Music Clubs, Park Lane Hotel, New York.

**MUSIC IN THE MOVIES.** Now in its second year of publication is *Film Music Notes*, a mimeographed bulletin issued monthly from October to May. The only publication given over exclusively to music of the cinema, *Film Music Notes* reviews and previews motion pictures which are outstanding from the point of view of their musical content, carries pertinent news items about the composers, conductors, and players who make the music of the screen, announcements of future releases, not only by the motion-picture industry, but by Government agencies, and special articles by well-known musicians. Many music educators have long felt a definite need for closer relations between school-music and film-music groups, and should therefore welcome a publication of this sort, if they do not know it already. Students in a number of West Coast schools are previewing films and submitting reports to the bulletin. The editors urge other music students to contribute reports on music in the films they have seen; some of these comments will appear from time to time in the bulletin. *Film Music Notes*, endorsed by the National Federation of Music Clubs, is edited by Grace Widney Mabee, N.F.M.C. chairman of motion-picture music. A year's subscription is \$1.00; publication offices are at 6162 Hollywood Blvd., Hollywood, Calif.

**NEW MUSIC MAGAZINE.** Volume 1, No. 1, of the *Music Publishers Journal* appeared in January. If subsequent issues maintain the standard set by the first, this newcomer bids fair to take its place among the topnotchers in the entire field of trade magazines. The *Music Publishers Journal* is designed, as would be expected, to provide an overview of What Music Publishers Ought to Know. The first issue promises that the purpose is to be achieved, and therefore the magazine becomes of interest to persons in all areas served by the publishers, as well as to those who serve the publishers or cooperate with them. It is natural that music education and music educators should furnish a considerable source of subject matter and reader-interest. Thus it is that all who are concerned with What Music Educators Should Know, not excepting the best-informed music educators themselves, will find this magazine a valuable addition to their regular reading list.

# Creative Expression in Wartime

BERTHA W. BAILEY

IT IS NOT THE PURPOSE of this article to enter into any discussion concerning the merits of creative expression in the form of songs which reveal the reaction of our children to the war and its effect upon them. Whether or not our crowded schedules permit active participation in the promotion of individual expression, and whether or not we believe that children should be encouraged to express themselves in terms of war and its activities, are, after all, questions which must be decided by the individual teacher in his or her own situation.

First of all, let us be realists about this situation. What happens to our children during this war will determine their capacity to reaffirm and carry forward our own hopes for the future. This is *total war*, and there is no escape for our children. The question now becomes, "How, in doing the things we must do to win this war, can we safeguard our children and direct their activities into channels of expression which will prove to be permanently valuable in peace?"

Children are realists and can stand up to reality if adults can, and if adults believe in children's strength. Youth's capacity for loyalty, flexibility, self-discipline, and understanding are today, as always, the things that count. Whatever is sound treatment for children in peacetime is equally so in wartime. We need, right now, to give our children something more than formal instruction in morals, religion, and democracy. We need to give them our own clearly held convictions on all three. It does not matter whether children only half understand these things. To help them understand we must search our own souls for honest answers to the riddles that confront us.

Sincerity lies at the root of success with children, and never more so than now. Children have an uncanny way of detecting what is pure hokum. Moreover, they are fiercely protective of their own rights, and understand from unhappy experience what it means to have others encroach upon those rights. It is comparatively easy to promote a sense of partnership in the future of our country and its ideals. Furthermore, children like to see a job well done and love to be there at the finish. They resent being told that it is "nice to make sacrifices." A very young child will be secretly amused at an admonition to walk lightly in order to save his rubbers, when he knows perfectly well that he will outgrow them and that no amount of careful saving will alter the march of time. The war has in all probability entered his home and has left a broken family circle. He knows what it means to be apprehensive. He is perfectly willing to go from door to door and collect scrap, but he is likely to become downright resentful and belligerent if that scrap does not leave his community forthwith. In his imagination the old brass beds ride the sky transformed to glistening planes! *He* is in the driver's seat! *He* is protecting his family! He jogs along bursting with untold emotions that he wants to express in some form. The cherished spots where he alone may roam,

his friends, his belongings, all these become infinitely precious to him. This is America, his way of life! Nor is he blinded to its faults. He engages in earnest arguments and attempts to find solutions for the failures of his country. Although at present he may be well fed and clothed, he can remember the straightened circumstances his parents experienced during the recent economic depression. All about him he sees evidences of racial prejudice and religious intolerance, and he has slight patience with the folly of head-in-the-sand behaviour. He wants answers and action, not words. It is, indeed, a solemn moment when he realizes that we too are shaken by convictions about things that are greater than life itself. The moment this happens he is transformed into a friend and will share with us his most sacred thoughts. Feeling, then, on the part of our children cries out for expression. Can we conscientiously ignore this?

In any case, we now have concrete encouragement to promote creative expression. This comes from the Education Section of the War Savings Staff of the United States Treasury Department and from the United States Office of Education. These two agencies have a right to hope that songs for American youth will be written by American youth. It is not the long-range purpose of these agencies to center attention upon their own efforts by the use of music, but rather that music shall be the unifying force which vitalizes their activities.

Welcome as this encouragement is, undoubtedly there will be some justifiable doubt that true creative intelligence can spring from any project that is somewhat competitive in its nature. It is to be hoped, therefore, that teachers will not hold out the possibility of public recognition as the motivating inspiration for this work.

Most teachers approach creative work with some misgivings. In some cases, teachers have sincere doubts concerning their own individual ability to evaluate and direct this work. In other cases teachers have become disillusioned because the results do not justify the time and effort that has been expended. Let us assume at the outset that real genius is rarely discovered in the average classroom. What is sometimes mistaken for genius is frequently superior talent. It is, however, safe to assume that the average student has within himself the powers of creative expression insofar as he is able to make a "personal" response to sympathetic guidance in terms of the musical tools which have become a part of his training and which he has mastered to the point of free manipulation. It is against all experience to assume that as a result of this effort we shall be confronted with new and startling contributions to music literature. It is, however, entirely within the realm of possibility that we can obtain good songs, intelligently conceived and carefully executed. Little can be accomplished by teachers in this field until they themselves have first learned to become creative personalities who respect their own judgment of what is true, good, and beautiful, and who are unafraid to stand upon their own platform of beliefs. Teachers too often agree in principle but in operation exhibit their own personal antagonisms and slavish devotion to traditional patterns of expression. One must

NOTE: While written by the chairman of the Committee on Song-Writing Projects, this article does not represent the combined opinion of that committee, although there may be some points of agreement. Other viewpoints no doubt will appear in later issues.

first of all have tolerance and open-mindedness, accept what is offered as it is, and proceed from that point on to the inevitable refining process until the whole takes shape.

It is important to remember that children are fiercely individualistic but will in most cases do what we insistently demand. They sincerely hope, however, that we will not demand that they be untrue to themselves nor to us. Fundamentally, children prefer the enduring qualities of goodness, honesty, and sincerity. Likewise, they wish us to view their work with a certain amount of detachment and they do not wish us, *for one moment*, to be sentimental about their efforts. Good teachers know this. Children should be led to strive for the commendation that is reserved for the best. Creative results, slowly and painfully accomplished, require work, and it is particularly disillusioning to have a teacher accept as good, for expediency's sake, that which they know in their hearts is not good at all. Children will not hesitate to criticize and evaluate their own work, if given the chance, and will unhesitatingly help, guide, and applaud the good results achieved by others.

Much has been written on this subject. Intensive reading will disclose certain agreements; that is to say, the imaginative teacher carefully records her own procedure and gives examples of results obtained, but rarely sets up a series of day-by-day lesson plans for the inexperienced to follow. Practically all experts in this field agree that the adherence to a set plan of action denies the existence of creative spontaneity. Is it possible to set up a series of graduated exercises for any expression so subjective? Creative work is an individual undertaking. There are *no* set rules. There are *no* universal results. It is extremely difficult to put into words those intangibles which spring up from nowhere and come alive in an inspired lesson, and which are almost never again captured in the same way in the same place. It remains for us to give protection and guidance so that creative ideas may be developed into lasting channels of approved artistry.

It is within our powers to control to a certain extent the natural enthusiasms of the moment. We should settle in our own minds what we wish to encourage. To me, at least, this is of the gravest importance. Do we wish our children to poke fun at Hitler and Mussolini and shout with glee at the physical characteristics peculiar to the Japanese? Do we wish to confine our notion of conservation to material things such as mother's dishpan and sister's skates? Do we wish to encourage children to speak of America's fortitude in abdominal terms? It is entirely up to us. Many educators are seriously disturbed lest our children pour forth a refrain of hate, revenge, and ridicule. A nation that measures its wealth in terms of its power to win through natural resources alone is poor indeed. "The American way," of which we speak so much, is the sum total of the living philosophy of all who live under its protection. It might be argued that songs of home and family, ideals and dreams, do not represent the real fighting spirit. Perhaps not. Happily, children are not yet doing the fighting. They wait in reserve to mould our future.

A comparison of the following verses will serve to clarify what is meant here. No attempt is made to give a personal opinion, but rather to provoke discussion. The arguments set forth in such a discussion will have more

educational value than any decision concerning the individual merits of the verses.

#### FIGHTING THE JAPS

The Japs are all such silly saps,  
We'll show them how to fight!  
We'll sure make monkeys out of them  
Before they see the light.

#### MY ELECTRIC TRAIN

My electric train has had many a trip  
Around on the living-room floor;  
I gave it away the other day—  
My country needed it more.  
So now it shines up there in the sky,  
It rides on the wing of a plane;  
It will see much more than it did before,  
Riding around on the living-room floor.

#### COLLECTING SCRAP

We had a lot of fun at our house,  
Poking around in the oddest places;  
Mother was willing, Father helped us—  
You ought to see the pile of scrap we've  
got!  
Jane found her rubbers that she lost last  
winter,  
Tom found the tennis ball that fell into  
the pond,  
I found the wheels from the old red  
wagon—  
It's all piled up on the lawn out front.  
Later, when the sun went down behind the  
meadow,  
We sat on the wall and talked it all over,  
Jane and Tom and Father and me;  
Then Mother called us in—"Twas time for  
tea!

#### PRAYER

I like to say my prayers at night  
For all the boys at sea.  
I know I can depend on them  
And they on me.

#### CALL TO BATTLE

Stand up and fight, America!  
Ask no quarter, accept no fee.  
Fight for the right, America!  
Land of the noble free.  
We have men in America,  
Men of courage, with vision to see  
A world at peace with America—  
Peace in Democracy.

#### THE SCRAP DRIVE

Bring in the scrap, bring in the cans,  
Bring in your mother's old dishpan  
We've got to lick the tricky Japs  
And help the good old U. S. A.!

#### OUR VOW

Our country glorious  
Must be victorious,  
Else all shall fail.  
We are young children—  
What can we do?  
We can unite!  
And make this our vow:  
We must be free!

#### AMERICA

Bend down and touch the earth beneath thy  
feet,  
Let the soft loam sift between thy fingers—  
This is America!  
Look yonder, yonder beyond the brown  
patch,  
Beyond the harrowed hill, beyond e'en that—  
This is America!  
Look up and feel the blessing of the sky yet  
undefiled  
By flame and shrieking terror—  
This is America!  
Kneel down and let the words fall unex-  
pressed,  
Too deep for any murmuring.  
All this, America!

The time is now ripe for those who wish to kindle a

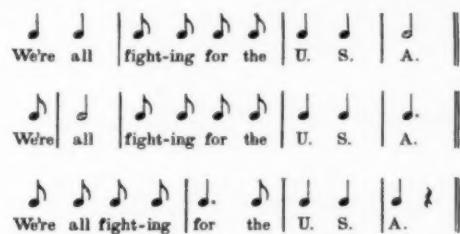
new interest in and respect for the traditional patriotic poems which have been set to music and have outlived generations of changing emphasis in our national life. What magic do their words possess? Frequently, they are quite commonplace, and yet they live. We can afford to take time to discuss this with classes and individuals in connection with their own efforts to get at the core of expressed patriotism. Direct co-operation with the English department is indicated here. Poems, both in content and construction, should approach the accepted standards of good literature. We can encourage children to search for, evaluate, and criticize the current songs and choose those they feel are worthy. It is sometimes helpful for each individual to keep a notebook and jot down lines which come to him outside of the time set aside for this work. Practically any line of prose can be shaped into a rhythmic phrase. Frequently the first line of a poem will set the stage for both mood and metric pattern. The preservation of this metric pattern in succeeding lines is a safe procedure for the beginner to follow. However, children have an uncanny way of disturbing traditional notions of poems based upon the quatrain pattern. If this happens, it is always possible to repeat parts of lines for emphasis and thereby lengthen melodic phrases if a more conventional form is desired.

Many teachers of music take the position that traditional song forms, conventional phraseology, and conventional accentuation of words are outmoded, and that it is useless to expect children to become enthusiastic about these things because they hear so much modern music. But do they? The serious contemporary composer would argue this point and lay claim to the fact that modern compositions do not have a wide enough hearing. However, assuming that children do hear a great deal of Copland, Schönberg, Hindemith, Harris, etc., it does not necessarily follow that they can express themselves in that medium, or that they retain enough of its harmonic and melodic complexities to make the attempt. If we mean by modern music the currently popular tunes, the argument against traditional patterns bogs down for lack of evidence, since an examination of tunes like *Rose O'Day*, *Praise the Lord and Pass the Ammunition*, and *The Marines' Hymn* shows them to be basically formal and without free use of elisions, extensions, and irregular accents. Why do not the writers of popular tunes make use of the idiomatic characteristics of our modern composers? Is it because the average human being reacts to order, balance, and consistency? Is it not true that the higher the value the more it will be marked by a universality of pattern that is irrespective of persons or times?

It is evident that complexities in rhythm can be more readily grasped than modern harmonic patterns. Young people are giving practical demonstration in the complicated dance steps they are able to perform. We have a real challenge here that must somehow be met. But, until the basic song series now in use makes some reconciliation between modern tendencies and school songs, there will remain that old distinction between songs "in school" and songs "outside of school." The currently popular tune bridges, somewhat, the idiom of school songs based primarily upon folk styles and the more readily understandable of the modern compositions. It seems wise, therefore, to proceed upon the musical experience and preference of individuals in individual communities. Instead of deplored the fact that pupil-created songs are

reminiscent of songs already learned, let us be grateful that our children have retained enough perception of balance, unity, and coherence to emulate these qualities.

First efforts are usually characterized by too much repetition or not enough. Repetition by itself is not a fault. A good phrase, that is to say, a vital tune suitable for the text employed, can bear some repetition. Here again an examination of a well-loved tune will disclose the valid psychological fact of comfort derived from repetition, which is a characteristic of good form. First efforts are also characterized by meagre, restricted melodies covering only a small portion of the scale. Study the text. Search for a climax in meaning and attempt to enhance this climax in the tune. It is possible to find several rhythmic interpretations for the same text. Choose that which interprets the true meaning of the text. For example, the words "We're all fighting for the U. S. A." could be done in several different ways, as the accompanying illustrations indicate. A literal interpretation which accented the contraction "We're" means that *we as a group* are fighting, although others may not be engaged in the same activity. The second version, accenting the word "all," immediately implies that everyone is united. The third version places the emphasis on the word "for," and says in effect that we are *for not against*.



The creative teacher can develop lasting interest in the actual meaning of sentences. I have yet to see the class which does not respond to the fascinating possibilities of words as they change in meaning in different rhythmic combinations.

It has been suggested that we attempt to write new texts for old tunes. For those who discourage this practice we can only point to the traditional precedence for so doing. It is to be hoped, however, that these texts will not be so artificially imposed upon the traditional tunes that the original rhythmic patterns are lost. When Julia Ward Howe wrote the text of *The Battle Hymn of the Republic* to a popular melody of the times, she was able through the force of her convictions to transcend not only the melody itself but the actual motivation in terms of era, place, and moral issues involved, so that this song now represents a unique spirit still active, living, marching on in the historical process, inspiring others to imitation, to similar dreams and efforts. Unless we too can inspire words which carry a timeless meaning, even though they may reflect and focus attention upon our present national crisis, would it not be better to sing these songs exactly as they are, out of hearts too full for words? All of this work involves a considerable amount of wastage before worthy results are attained. The finished product is, in reality, secondary to the educational values involved in the effort.

The committee which has offered its services so willingly in the evaluation of the work submitted in the song-writing projects has a right to expect that the

CONTINUED ON PAGE FORTY-NINE

# "Old Glory on Parade"

GERALD M. CARNEY

WITH PATRIOTIC PROGRAMS AND PAGEANTS now a necessity, it becomes increasingly difficult for directors to find new ideas, especially ones that are colorful. There is probably nothing more colorful to an audience than flags (especially the Stars and Stripes) and different types of uniforms. The following program, called "Old Glory on Parade," has both flags and uniforms. As described, it can be presented in approximately ten minutes, but can be lengthened if desired. This pageant can be used for football games and outdoor patriotic rallies, or is just as effective if used for an assembly or the patriotic finale of a concert. It can be given by a band, orchestra, or chorus, or very effectively by a chorus accompanied by orchestra or band.

The Pittsburg (Kan.) High-School Band presented this pageant between the halves of a football game. It will be used again for an indoor band concert. The presentation described in this article is the one used for the football game.

In dealing with a subject as important as the flag of the United States, it is necessary that all the details be authentic, from the time of the flag's adoption in 1777 down through the years to the present. In order to have focal points, we used the seven wars in which this country has been involved. As each war was announced, a boy appeared, dressed in an authentic copy of a military uniform of that period, carrying a flag correct in detail, and accompanied by music popular during that war. I shall describe the pageant as we presented it, and then give the details as to the flags, costumes, and music used.

First the announcement: "Ladies and Gentlemen, Old Glory on Parade!" The band had been stationed at one end of the field; after that introduction, and following a trumpet fanfare, it marched toward the center, playing *America, the Beautiful*. In the center of the field it halted and faced the audience. The drums continued the street beat while a majorette appeared from within the ranks of the band, where she had been more or less hidden. She held a large sign on which was printed "Revolutionary War." During the time required for her to march to the front, hold up the sign and retire, the narrator read the following over the public-address sys-

tem: "Old Glory was born June 14, 1777, for on that date the Continental Congress resolved 'that the flag of the United States be thirteen stripes, alternate red and white, and that the union be thirteen stars of white on a blue field, representing a new constellation.'" At the conclusion of this announcement the band played *Yankee Doodle*, and a boy dressed in the uniform of a Revolutionary soldier appeared from in front of the stadium, marched up the 50-yard line to the band, did an about-face, and presented the flag he was carrying. It consisted of thirteen red and white stripes and thirteen white stars.

Next, a majorette appeared with a sign reading "War of 1812." The narrator read the following: "The flag carried by our armed forces at the beginning of the War of 1812 had been altered from the original thirteen stars and thirteen stripes. Due to the admission of two new states, the Congress had enacted the following law on January 13, 1794: 'That from and after the first day of May, 1795, the flag of the United States be fifteen stripes, alternate red and white, and that the union be fifteen stars, white, on a blue field.'" The band struck up *Hail, Columbia!*, and a boy dressed as a sailor of 1812 and carrying a flag marched up the 50-yard line, did an about-face, and presented his flag. This flag had fifteen stars and fifteen stripes.

The next majorette carried a sign reading "Mexican War." The narrator read: "The flag of the United States at the beginning of the Mexican War consisted of thirteen stripes and twenty-eight stars, for on April 4, 1818, the Congress again had altered the flag. This time the legislation had provided for a new star as each new state was admitted to the Union, but returned to the original thirteen stripes, as the additional stripes were making the flag unwieldy." A boy dressed in the uniform of the U. S. Army during the Mexican War marched out to join the others, as the band played *Columbia, the Gem of the Ocean*. The flag he carried had twenty-eight stars, but only the thirteen stripes of the original flag.

The sign carried by the next majorette read "Civil War." The narrator read: "The Union flag at the beginning of the Civil War consisted of thirty-four stars and thirteen stripes, as up to 1861 there had been thirty-four states admitted to the Union." The boy carrying this flag wore the blue of the Union Army. The band played *The Battle Hymn of the Republic*.

Another majorette appeared, and her sign said "Spanish-American War." The narrator read the following: "There having been eleven states added to the Union since the beginning of the Civil War, the day the United States declared war on Spain the constellation on the field of blue consisted of forty-five stars." The band played the trio to *The Stars and Stripes Forever*, and the flag was presented by a boy dressed as one of the famous Rough Riders.

The next sign read "World War I," and the narrative was: "Our armed forces in World War I carried a flag on which was a blue field with a completed con-

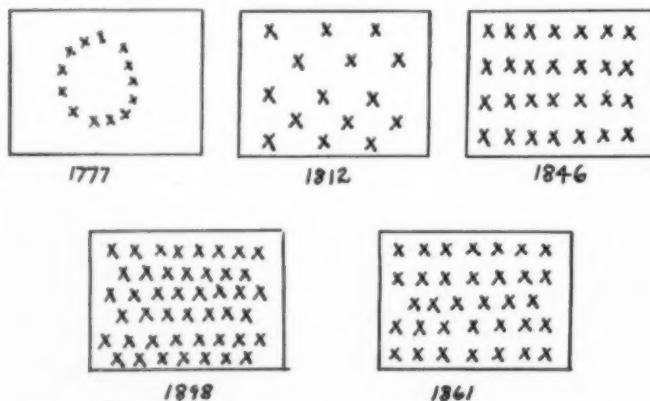
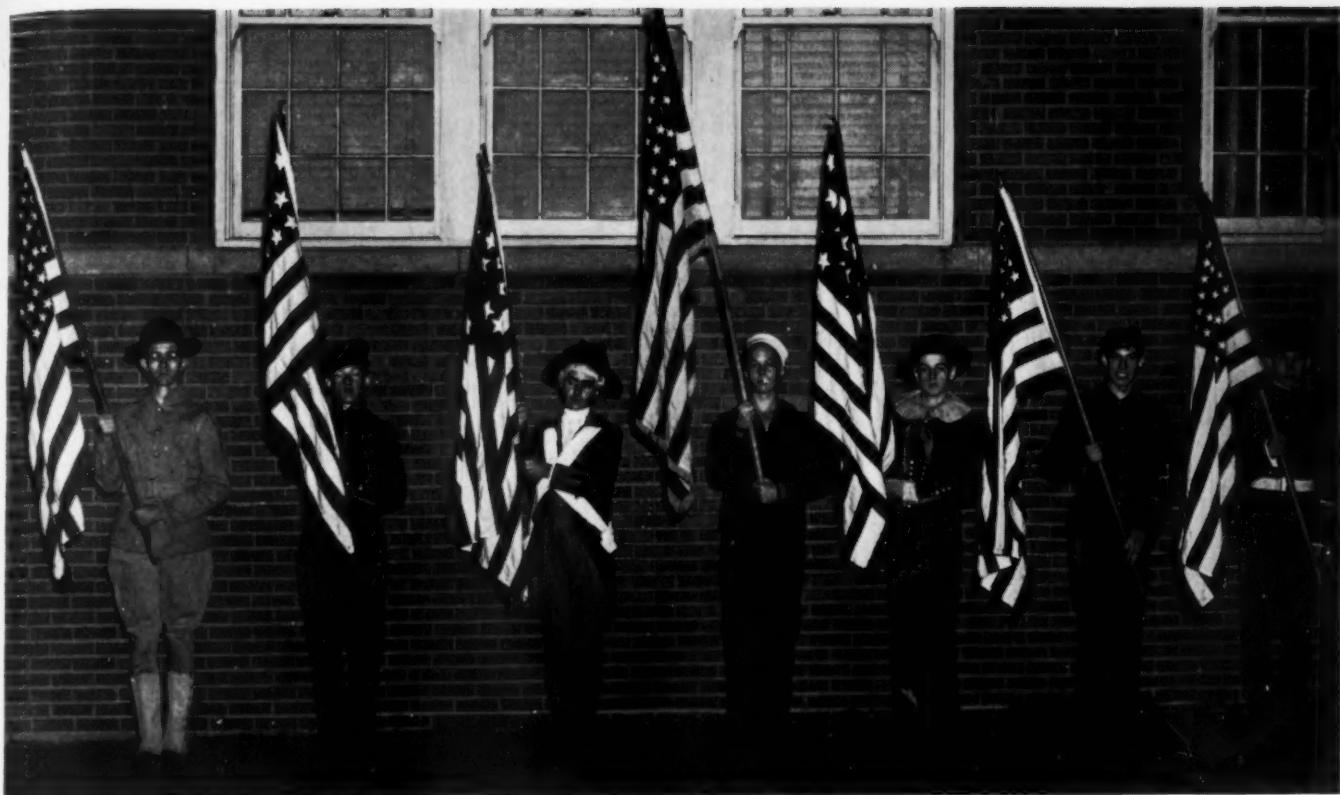


Diagram showing arrangement of stars on flags of different periods.



The seven flag bearers representing the seven wars fought by the United States.

stellation of forty-eight stars—Old Glory as we know her now.” The band played *Over There*, and the flag was presented by a boy in the uniform of the United States Marines.

The last majorette’s sign read “World War II,” and the narrator repeated the words: “‘And the Star-Spangled Banner in triumph shall wave O’er the land of the free and the home of the brave!’” The last boy presenting a flag was dressed as an American sailor. The band played *Praise the Lord and Pass the Ammunition*. At the end of this number there was silence as each member of the band faced the large American flag over the stadium. *The Star-Spangled Banner* was played. At the end of the Anthem, the seven uniformed flag bearers marched to the head of the band and preceded it from the field to the music of *Semper Fidelis*.

It was a colorful and moving pageant, as was manifested by the applause of the onlookers.

As the music needs no description, I shall make no further mention of it except to say that other numbers may be substituted for the ones we used, as long as the dates of their composition make them authentic.

The flags, of course, are the biggest item, but are not so formidable a problem as they might seem. Seven flags are needed. The one used last may be larger than the rest, but the other six make a better appearance if they are of one size. We got flags of one size by borrowing from our various elementary-school buildings.

Then, in order to have fields with the correct numbers of stars for the flags of the various periods, we cut out of blue and white materials the required number of fields and stars, sewed the stars on the fields, and then basted these fields over the ones with forty-eight stars. This does not harm the flags in any way, and the superimposed fields may be quickly removed when the flags

are needed in their original form. Although 270 stars are needed to make fields for both sides of each altered flag, they can be cut out quickly by using a pattern and cutting several at once. The girls from the glee club and sewing department helped in this. Five flags will need to be altered. The one having the fifteen stars will need an additional white stripe and red stripe sewed on the bottom of the original flag. The stars are arranged according to the diagram on the opposite page; the stars for the first three flags illustrated should be a little larger than for the last two.

This pageant could be presented using the flags and the proper music but omitting the costumes. The boys presenting the flags could wear their regular band uniforms. However, if period uniforms can be obtained, the general effect is much more colorful. At the most, only five costumes need to be rented or made. Uniforms of the present war and last war can be borrowed in any community. Oftentimes the property room of the dramatics department can produce a colonial and Civil War uniform, and sometimes a Rough Rider uniform can be borrowed. However, all or part of these uniforms may be rented from a costumer for a modest sum.

The pageant can be used effectively in an auditorium, with the band seated on the stage. The majorettes and flag bearers then would come from the wings and advance to the center of the stage. The pageant can be just as effective if presented by an orchestra or chorus, instead of a band. It can be made more elaborate by renting the uniforms of a soldier, sailor, and marine for each of the periods represented.

Because of the many favorable comments evoked by our school’s presentation, I thought that a detailed description might be an aid to other directors seeking a colorful and patriotic music pageant.

# Individual School Festivals

FREDERIC FAY SWIFT

THE WAR HAS PRESENTED many problems to the music educator which cannot be classified under the heading "What shall we teach?" With the curtailment of State and National School Music Competition-Festivals, thousands of boys and girls will be deprived of the opportunity of meeting together in festival groups to perform, and to hear their fellow students perform, music of a high order. The nation-wide school band and orchestra movement, which in the two decades prior to the war had produced the most far-reaching development experienced by music education to that date, of course is seriously handicapped for the duration. The renaissance of school choirs, which for the past decade has kept pace with the instrumental development, is likewise seriously threatened as students lose the incentive which comes from striving to attain the standards required of those participating in the national competition-festivals.

Those responsible for whatever competition-festival programs are to be held throughout the country, and for deciding whether any at all should be held, are faced with grave responsibilities. If an effort is made to conduct some sort of area programs, there not only will be difficulty in securing transportation for the various groups attending, but, of greater importance, there is apt to be a certain amount of community opposition to any program which is not vital to the war effort. On the other hand, to discontinue the festival program altogether, and fail to provide some form of incentive and inspiration for the boys and girls, will be to lose much of the ground gained in recent years.

The New York State School Music Association, an organization of music educators affiliated with the M.E.N.C., for years has been sponsoring competition-festivals. Since 1932, more than 250,000 boys and girls have participated in its competition and festival activities. Naturally it is a challenge to every music educator in the state to provide some form of activity that will incorporate many of the festival features and at the same time recognize the emergency and gear its program accordingly. With this in mind, and after a two-year study of the issues involved, the N.Y.S.S.M.A. has inaugurated a project known as the Individual-School Festival Plan. While this plan is not all that might be wished, it is an attempt to solve present problems of transportation and finances and to give boys and girls the incentive of striving to attain the standards required by organized competition-festival participation.

The plan operates as follows: A corps of so-called music critics is selected from the outstanding instrumental and vocal directors of the state. Each of these directors attends the annual N.Y.S.S.M.A. Conference and the School of Adjudication sponsored by the state association. Through this school the directors are taught to recognize the standard points of adjudication and are given an opportunity to listen to and evaluate the work of performing organizations. The members of this corps agree to contribute two Saturdays to the N.Y.S.S.M.A., on which days they will serve as adjudicators

in individual school festivals. For this they will receive travel, lodging, and other expenses. They will not receive an honorarium. The plan, in short, brings the adjudicators to the students, instead of taking the students to the adjudicators. Under it, any school in the state can have its own festival program at minimum cost. In order to participate in the plan, however, schools must hold a participating membership in the N.Y.S.S.M.A.

Each school surveys its needs and estimates the number of adjudicators (critics) necessary. On an application form provided by the state organization, the local director writes the names of the critics he would like to have visit his school and suggests a tentative date for his program. After these have been cleared through the N.Y.S.S.M.A. secretary's office, plans for the festival are set up. The costs involved are small. The charge for any critic is \$20, which is paid to the N.Y.S.S.M.A. treasury, which in turn provides the critic and pays his expenses. In the small school, one critic is sufficient. He will be a general music educator who will be able to give suggestions and comments on all of the local organizations performing. In larger schools, four or more critics are needed.

In my own school (class B), for instance, we shall use four critics: one will be a brass specialist who can also adjudicate percussion, the second will be a woodwind specialist who understands strings, the third will be an excellent piano adjudicator who is very familiar with voice problems, and the fourth will be a vocal specialist. Plans are already under way for every member of the senior band to perform solos. These will be played in private auditions in which the students will be graded and rated as in the solo events at the former state and national competition-festivals. Each student will perform a number from the national required lists and will otherwise conform to the requirements. Four solo programs will be conducted simultaneously on Saturday afternoon. In the evening we shall sponsor a public concert, at which time major organizations will perform: varsity choir, junior choir, grade-school choirs, senior band, junior band, and orchestra. All soloists receiving a division I rating in the afternoon will also appear on the evening program. Approximately 325 students will participate in the program—about the same number as last year. Under the old plan of entry fees —\$1 each for soloists and members of ensembles, 25¢ each for band, orchestra, and choir members—the cost of entry fees would have exceeded \$200. Under the present plan the cost will be \$80, and no student will have to pay anything. Instead, the gate receipts for the evening concert will more than pay the costs of the festival.

Under the N.Y.S.S.M.A. plan, ratings will be given to soloists and members of ensembles, but not to bands, orchestras, and choirs. All music for soloists and ensembles will be from the national required lists, while all music for bands, orchestras, and choirs will be taken from the Music Classification Bulletin and each organ-

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# Let's Be Orchestra-minded

WILLIAM A. HOPPE

WHAT HAS HAPPENED to the school-orchestra movement that was gaining momentum several years ago? Why are many schools dropping orchestra work in favor of band? Is the public band-minded? Has the war situation made any difference in the attitude of the public in this regard? Just who is to blame for the decrease in school orchestras? The public? School superintendents? Commercial pressures? Or is it the fault of the string teachers themselves? Without assuming that I can give accurate or adequate answers to these questions, I do feel that we string teachers must wake up to the situation before it is too late and take some definite action immediately to keep the orchestras we now have.

Let me begin by telling an incident that occurred here at the college. A girl came to me this year and said she wanted to take violin lessons. I asked her to play something for me and discovered that she was a capable violinist. I said to her, "You seem to have a good foundation in violin playing; where did you get your early training?" She told me, and then I asked her if there was a high-school orchestra in her home town. She replied, "There was an orchestra until two years ago. At that time our former music director was replaced with a band man who doesn't know anything about strings. Now all the string players have been graduated and there is no orchestra."

Let me say that this is not the only time I have heard of such an occurrence. I have made it a point to ask other string players the same question, and found that similar action had been taken in other schools.

The blame for such a situation must be taken by the school superintendent who hires a band and orchestra director without carefully inquiring about the ability of this man to play *and teach* stringed instruments. It is not the band director's fault, for he has merely indicated that he can *direct* orchestra. But the directing of an organization, especially in elementary and high-school work, is a minor part of a music director's job. The major portion of his time is spent with beginners and intermediate students who must be ready to replace regular members of the band and orchestra who are graduated. One can readily see what happens if this work is stopped; it means the end of that particular organization.

In my opinion, the school superintendent can either make or break a good music organization. I have heard a prominent music director say that he felt he had wasted several years of his life because of an uncooperative superintendent. Under that superintendent's rule, it was considered a waste of time for one man to teach string quartets or other string ensembles, and a class of less than twenty-five students had no justification for being. The superintendent cut down the number of music teachers in the school system so that band and orchestra specialists had a mixed teaching schedule; in some cases, music teachers were even required to teach two or three liberal-arts classes in addition to their music work. Any original idea that the music director

had was ignored by the superintendent, whose plan of operation stemmed from a factory-system philosophy of education. Now, however, with a change in administration, the attitude in that school system is, "I assume you know your job; go ahead and do it. If you need any advice or support, come to me." I feel sure that all teachers in the public-school music field would heartily endorse the change.

I think the country at the present time is band-minded. Partly this is due to the war situation: we want to be stirred up, to feel the emotional patriotism that is awakened in us by spirited marches and songs. We enjoy the colorful parades of the service men, with the bands leading and brightening the way. We must not forget, though, that many orchestras are doing their part by playing patriotic music and, in conjunction with vocal organizations, by performing patriotic choruses which also stir the emotions.

Even before the war, however, the public was becoming band-minded. Commercial interests were ballyhooing the marching band and emphasizing the display angle of the band. Let me say right here that I am in favor of marching bands. I have directed them myself, and they thrill me as much as anyone else with their precision and intricate maneuvers. However, I maintain that orchestra directors, to protect their interests, should advertise the orchestra in much the same way. Use display numbers, marches, and light music that the lay public likes, along with the heavier classical numbers. Play accompaniments for patriotic chorus numbers whenever the opportunity presents itself. The public can be educated to appreciate anything you want it to, if the situation is handled properly. Usually, if the band is the largest and most important organization in a school, the public in that particular community is band-minded, but if the orchestra or chorus is the leading music organization, the situation is different.

A String Planning Conference held at the University of Michigan a short time ago was a step in the right direction. In one talk, mention was made of the importance of introducing the stringed instruments in an interesting and convincing manner. Quick, lively numbers, for instance, often are more interesting to children than slow numbers. In talking to children, be sure to mention that the playing of a stringed instrument takes plenty of muscle and that it is not sissy to play the violin. Prove that the violin is not the squeaky instrument some people think it is, but that it has a magnificent tone when expertly played. Some children are discouraged before they get home the first day by classmates who tease them about taking lessons on a stringed instrument. Therefore, the string teacher must answer all the standard arguments in the very first class. Several music educators at the Ann Arbor meeting advocated uniforming the orchestra to give it more appeal to the young people. A director can also point out to his students (if he believes in uniform bowing) that the orchestra can show off by the rhythmic and uniform movement of

CONTINUED ON PAGE FIFTY-FOUR

# Preparatory Bands in Grade School

CLIFFORD W. BROWN

REMEMBER when you were in high school how much you wanted to be in the chorus or orchestra? And how Mother and Dad directed you, in no uncertain terms, to come home immediately after the dismissal bell? Your evening chores around home were to be done, and that settled it. All the education that was recognized as being worth anything was supposed to be administered between the hours of nine and four. So you did the only thing that was left: you took four or five subjects and two or three study periods and were denied the musical training you rightfully deserved because music was not considered of sufficient educational importance to be placed in the regular school schedule. Your opportunities for self-expression through music were limited from that time on to group singing in the weekly general assembly.

At the end of your four years in high school you passed down the aisle with your classmates as the orchestra played the processional march. You listened while that especially privileged group who didn't have to go home after school sang their farewell songs. Another of your classmates demonstrated the technique he had acquired from five years of private lessons in the city by playing a solo. And here you are today, still wondering why it was that your educational system did not give you a fair chance to develop the musical talent you felt you possessed.

Maybe this didn't happen to you, maybe you were one of the fortunate ones who did play in the orchestra or sing in the chorus or take private music lessons, but it did happen to many of us. School directors, administrators, and music teachers long since have become aware of this problem and already have done much toward its solution. Everyone has witnessed the increased opportunities for participation in music and has observed the definite positive results in the pupil from that participation. If education is the beginning and the continuation of the actual *living* of life, and not merely the acquisition of a series of unrelated knowledges and skills in *preparation* for life, it is the duty and obligation of a democratically founded educational system to see to it that those opportunities are presented which will permit the individual to develop his particular talents and abilities.

Since all of you are either directly or indirectly associated with the public schools, there is no need to discuss how music gradually assumed its present place in the high-school curriculum. The attainment of that milestone did not settle the problem, however, because as soon as the advantages of music study on a curricular basis were realized, it became apparent that those four years in the beginning experiences of music belonged in the grades. There was no pedagogical reason why music training should not start at the same time other training started. Then the child, presented with musical opportunities from grade one through junior high school, would have sufficient musical background upon entering senior high school to express himself *in* music and to receive the full aesthetic values *from* music through a keener sense of appreciation.

Educators, after considering the situation, decided that more music opportunities, both vocal and instrumental, should be presented in the grade schools. This immediately resulted in a new and increased interest in vocal music and opened a new avenue of approach to instrumental music through the development of grade-school bands. Bands in the grade school have assumed a multiplicity of forms, in addition to what is generally meant by the term. Some of the various types of grade-school bands which are now serving the young child as a means of actual participation in music are the rhythm and ryth-melody bands, and ensembles comprised of tonettes, saxettes, symphonets, clarettes, song-flutes, clarolets, fluteolets, harmonicas, melody-flutes, recorders, and ocarinas.

Another type of music ensemble which furnishes the child with beginning instrumental experience is the drum-and-bugle corps. This organization, which pioneered the band and orchestra movement in many communities, has stimulated numerous children to a continued interest in music. Still another type of ensemble is that of the tuned time bells. These bells, unique in their field because of their beautiful tone, can be so used that they will afford the child an exceptionally rich musical background. Whatever the type of instrument used in any grade, it must be remembered that all of these so-called preparatory instruments are used as a *means* to an end, and it should not be expected that they will produce music comparable to that of the legitimate band and orchestra instruments. Just as in any other field of activity, these instruments are selected according to the child's age and physical capacities.

There are many questions which school directors, administrators, and teachers ask when any organized plan of preinstrumental training is considered. Let us suppose that you are a grade-school teacher who is responsible for the music teaching in your room and that you want to start one of these organizations. Perhaps the following conversation, which might take place between any teacher and supervisor of music, will present some of the probable questions and answers.

T.: "What organizations suit the age-level of my group?"

S.: "The rhythm and ryth-melody bands belong in the first three grades. Saxettes, tonettes, song-flutes, harmonicas, etc., can all be used in grades 4 through 6, as can the tuned time bells. Of course the drum-and-bugle corps is often used in a combination of all grades, since the younger children naturally are better able to play the drum than the bugle."

T.: "Where can I obtain specific information about these groups?"

S.: "From others who have taught such groups, from textbooks, from catalogues, and from music pamphlets."

T.: "But I don't know the names of the companies and the companies don't know me."

S.: "Any music director can give you the names  
CONTINUED ON PAGE FIFTY-TWO

# A Grade-School A Cappella Choir

BERNARD G. MIEGER

HIGH SCHOOLS, COLLEGES, AND UNIVERSITIES have their all-school choral organizations, why not the elementary school? Certainly a select group from an entire school, given intense special training, could do more stimulating and artistic work than a heterogeneous group comprising one entire grade—not that the regular work in the grades should be stopped, but perhaps special work with a select group could be started. For that matter, why not a city-wide choir, instead of a choir limited to one school? That should be even better. . . . Such thoughts were uppermost in my mind and heart when, in September 1939, I began work as vocal supervisor in the public schools of Walla Walla, Washington. The Walla Walla All-City Elementary-School A Cappella Choir held its first rehearsal two months later, its membership drawn from all seven of the city's public grade schools.

Because the choir is still functioning and has been graduated out of the experimental stage, I think a brief account of its original selection, its manner of functioning and of holding the interest of the children, its reception by the community, and its services to the community might be of interest to other music supervisors.

During my regular visits to the classes at the beginning of the semester, I made note, insofar as possible, of the voice, interest, and personality of each child. When the time seemed ripe, announcements were sent out, instructing all children who were interested in having an elementary-school a cappella choir, and who felt they would care to try out, to meet at a designated time and place. I had set up in my own mind definite minimum criteria which all pupils would have to meet in order to become members of the group. Although the qualifications of many of those who came were already fairly well known to me through my school visits, each child was auditioned individually. The standards that I had set, and abide by yet today, no doubt do not read like the usual entrance requirements of select choral organizations, because these were children with whom I was dealing. A summary of how our first group was selected follows.

First, each child had to display a genuine interest in singing. I was very careful to distinguish between this and mere curiosity about a novelty. Where doubt existed in my mind, I asked the child to return for a second trial some weeks later. A few did; many did not.

Second, I took account of the child's intelligence. Some pupils could not grasp the ideas presented and appeared to be mentally sluggish. In an organization such as the one contemplated, such children would not possibly have been able to carry on. (Lest some reader misconstrue this, let me state that those children who could not meet the entrance requirements of this group were taken care of in the regular classes.)

Third, the child's natural voice was considered. In the work of selection on this score, as much emphasis was placed upon potentialities as upon immediately apparent voice quality or singing ability. Mistakes were made, but on the whole most of the singers chosen turned out as expected.

Fourth, I carefully noted the child's response to tonal and rhythmic passages played for him. Here, too, the potentialities rather than only the immediate responses were considered.

After selecting a group of about sixty voices out of some two hundred, I notified each child through the mail of his selection, the voice he should sing (at least temporarily), and the time and place of the first rehearsal. We have met each Saturday of the school year since that time and frequently have held special rehearsals.

A somewhat different selection plan is now in operation. No individual tryouts are held, but a second choir has been organized for the purpose of "feeding" the first choir. Much of the work in basic choral training is taken care of here, and, in addition, I am able to get much better acquainted with the ability and potentialities of each child than is possible through individual tryouts.

Attendance at all rehearsals and performances is required and meticulously noted. Every member must notify me, if at all possible, of an unavoidable absence before the rehearsal or performance in question. The children think this is "great stuff"; in fact, I should say it is an important factor in our success. No one, whether adult or child, takes interest in or does his best work for a project that is run in a slipshod, half-hearted manner. I recall one of my teachers remarking after the choir had met several times that one of the members came to her and enthusiastically said, "We really have to be on the job. He doesn't even let us be *late* without a good reason!"

How have we kept the children's interest up to bring them to rehearsals each Saturday of the school year?

Experience has taught me that the most important factor in working with any group of singers is to get them to appreciate and enjoy a song well performed and then to work always to perform well. I provide the children with a group of part songs and we get to work. One point leads to another, and after analyzing and studying each song we enjoy it more and more. As time goes on and the performance of each song develops into something beautiful, the feeling grows in the children that to miss such an experience is out of the question. I thoroughly believe in the principle that "intense effort educates."

Another important factor in gaining the interest of the children has been the promise that each number learned and well performed would be sung in public. Concerts are planned and worked for. Engagements are made with the local service clubs. The M.E.N.C. has been explained to the choristers, and the possibility of performance at Conference meetings is held out to them.

A third factor, in my opinion, has been the very careful selection of music. Music must be singable, well harmonized, and worthy of repetition. Very little formal drill on any phase of singing is carried on—that is, drill in and for itself. To be sure, we work out every problem to the finest degree of perfection of which we are capable, but always as it relates to the song or songs we are doing. The interested and zealous choir will invite

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# Music in the U.S.O.

RAYMOND KENDALL

A DISTURBING QUESTION faces anyone who is interested in music as a morale factor in the present world conflict. Has all the effort and money put into music education within the last twenty-five years gone for nought? Has the increase in the average number of years spent in school since 1918 (including all that has been done to emphasize music) brought no demand for musical expression, actual or vicarious, on the part of the men and women in the armed services? Those whose experience with music in the armed forces dates from the last war, and who are making comparisons on superficial evidence only, are apt to answer in the negative. To much of our military personnel and to many civilians, mass interest in music is measured by mass participation in group singing. Some officers who were on active duty in the First World War declare that "this is not a singing army," that whereas the A.E.F. of an earlier day sang its way "Over There," only an occasional half-hearted song escapes the lips of our men in the services today. If this were actually true, there would be reason for discouragement on the part of educators.

Fortunately, this is not the whole story. Just as Americans have been forced to revise their ideas in order to understand the essential conditions of total war, so a thorough renovation of concepts regarding music as a part of that all-out effort is necessary. A clue to what has taken place will be evident if we recall the changes in purely military tactics during these years. No longer are large masses of infantry deployed in trench warfare. In this war of movement, small, highly specialized, highly mobile units make up the combat forces. Each unit is trained to act independently, with a premium set upon individual responsibility and good judgment. In such an army it is not surprising that regimental sings and other forms of mass musical activities are the exception, rather than the rule. One does not need to argue with a military commander to convince him that trench warfare is outmoded; a little more persuasion is sometimes necessary to convince him that certain types of group singing are no longer in demand.

Whether a battalion sings or not depends upon the circumstances under which its soldiers find singing enjoyable and satisfying; at least, the bulk of the evidence gathered by five regional U.S.O. music advisors during the last four months substantiates such a theory. Given small numbers of men in "natural groups," the advisors have found musical enthusiasm surpassing all expectations.

Thus, changes in fighting tactics have altered the demands put upon those who are encouraging music in the armed services and at the same time have enlarged the problem. During the last war it was possible to stimulate mass singing through the dynamic personality of a "virtuoso" song leader, who brought not only musical, but highly trained psychological skills to bear upon his doughboy chorus, which often numbered into the thousands. Commandants called for regimental sings as a matter of course, and the "virtuoso" song leader could lift the spirits of as many as 50,000 men a week, largely

through personal magnetism and a tireless round of singing engagements.

For better or for worse, mass singing is a thing of the past, so far as the armed forces are concerned. There is no convincing evidence that there is less desire to sing now than there was twenty-five years ago, but the *circumstances* have changed so that, except for occasional demonstrations to satisfy some special need, mass singing is gone, perhaps never to return. Once these facts become clear, the method for encouraging singing among service men is simplified. The theory runs something like this:

(1) Service men are training and fighting in relatively small groups; women in the service train and serve in equally small contingents.

(2) If they are to sing they must be provided with song leaders—"self-starters" who will meet them where they are working and playing.

(3) Effectively to stimulate singing in these units, there must be many more song leaders than at present—song leaders who are selected out of small "natural" groups, later to return to these groups following a training period and to move with them wherever they go, whether to Guadalcanal or Algiers. To meet this need it is very evident that a "visiting professional" is not enough; one solution to the problem is for the Army and the U.S.O., working with the men in their off-duty hours, to train more song leaders to lead the men in small groups.

Early in 1942 the Y.M.C.A., a member agency of U.S.O., sent two men, John R. Jones and Arthur Billings Hunt, into the field. These men worked both in U.S.O. clubs and, upon invitation, within the camps themselves. Classes were set up with these men as teachers and the aptest of enlisted men drawn from every company and battalion as students. The sessions were informal and practical, each student being given from six to ten hours of concentrated instruction. Camp commandants were amazed and pleased: service men's glee clubs sprouted up here and there in U.S.O. clubs, rehearsing on precious leisure time. It worked; a new spirit was being forged through music.

Almost from the beginning of its existence the Joint Army and Navy Committee on Welfare and Recreation has been interested in this problem. With the help of its Subcommittee on Music, chairmanned by Harold Spivacke, chief of the Music Division in the Library of Congress, the Army embarked on a similar program, which sent prospective Army music advisors to study at the School for Special Service, then located at Fort George G. Meade. As a result of this program, a number of music advisors have been commissioned in the Regular Army, working under Major Howard C. Bronson, music officer of the Special Service Command in Washington. These men have been assigned to various parts of the country, where they are stimulating music of all sorts in camps and posts.

Due to the success of the initial efforts, the National  
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# A National Bureau of Science in Music

CARL E. SEASHORE

A FEW YEARS AGO I developed a plan for a research institution in music conceived somewhat on the order of our national Bureau of Standards. On invitation from the late George Eastman, I presented a plan which called for a fund of about \$7,000,000 to be used for the construction of a building, with provision for its maintenance and the employment of a selected staff of specialists in musical research, often spoken of as musicology.

Although no action was taken at that time, I am still convinced of the wisdom of the project in the light of recent progress, and therefore take this opportunity of reporting the proposal as it was laid before Mr. Eastman and his counselors, in order that it may be discussed and evaluated so that when better times return, effective action may be taken toward its realization.

## Plan and Purpose

Music schools will be needed perpetually and should be distributed as widely as possible, as they are a part of the universally recognized educational system for the theory and practice of the art. But scientific research in music presents a different situation: a scientific fact once established and verified is a permanent contribution; it is transferable and will be entered into the permanent record of progress in the emerging science of music; as soon as the scientist has established one isolated fact he can turn to the next in the process of fractionating the job before him. A single "bureau of standards" for music can serve as a clearinghouse for musical research over the entire country.

The establishment of a national Bureau of Science in Music should not discourage the creative artist, performer, or music teacher from engaging in research but should, on the other hand, furnish a central clearinghouse for the assistance and encouragement of research throughout the scientific world. It should be the policy of the Bureau to hold its facilities available for guest investigators who may come in from time to time for coöperation and consultation. It is not contemplated that all the research in this field should be centered in the Bureau, but rather that the Bureau should serve as a stimulating national center for research. The staff and equipment of the Bureau should be built on the assumption that the problems of music are to be attacked from the point of view of each of the underlying sciences.

This Bureau is to be purely a research institution, including under the term "research" all forms of experimentation in creative work and artistic performance which can be pursued by adequate scientific technique. The collections gathered herein are to be built with reference to their usefulness in scientific investigations in laboratory or field and in the development and preservation of standards, both scientific and artistic. There is therefore no effort to duplicate here the exhibition museums of musical instruments, the music sections of the great libraries of the world or specialized archives, field expeditions or working laboratories, or any other form of organization which stimulates and supports sci-

entific investigation. The Bureau would have two functions: one, to serve as a clearinghouse or bureau of standards for all scientific approaches to music, and the other, to furnish a national or international hearth, retreat, or laboratory for a limited permanent staff and a shifting population of guest scientists.

## Divisions of the Bureau

*Archives.* To gain a concrete notion of the proposed layout of the Bureau, let us imagine ourselves now on a tour of inspection under the guidance of the director. We first enter that division which constitutes the archives. Here we find organized sections dealing with such subjects as the history of music, the theory of music, musical criticism, comparative music, the theory of performance, the art of teaching music, and reports of anthropological, ethnological, acoustical, and psychological investigations of music. This includes not only writings but also photostatic, phonographic, and photographic records of collected data and the transcription of these into performance scores. The collection has the characteristics of a live catalogue file, highly selected and up to date, for the use of the investigators. It is the working library of the Bureau.

*Instrumental exhibit.* From the division of archives, we move into the instrumental exhibit division, a sort of museum. The purpose here is to show, insofar as possible, examples of new instruments and modifications of established instruments which are the result of current invention, research, and construction. These include not only the completed instruments but working parts and blueprints embodying new principles developed in the research laboratories and in the music industries. There is also a current file of live patents and principles of patenting and copyrighting.

(Under proper motivation the inventors and builders of such instruments will be glad to contribute their respective instruments for this exhibit, which will enable investigators to study the new inventions critically. In return, the inventors and the music industries will have the privilege of constructive criticism from both guest and resident specialists in this field and will have appropriate access and technical informational service under proper guardianship. This division is due for large and rapid expansion owing to the introduction of new electrical and mechanical principles. Space can be conserved by removing a given model as soon as it is supplanted by a new one.)

*Recording and analysis.* We turn next to the research laboratories, the main body and real working division of the Bureau. They are equipped with the best available instruments for the recording and analysis of music. Here, for example, is the recording room. There is a battery of cameras and phonographic recording apparatus of such a nature that when a specific vocal or instrumental performance is to be studied, the singer or player performs as before a microphone, and, while he performs, a complete and highly detailed phonographic and photographic record is made with such fidelity that

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#### Central Administration

After our imaginary tour of the departments, the director explains that, since the psychology of music is the applied science of musical experience and behavior, the psychologist stands as an intermediary between music and the other sciences and arts, and carries the responsibility for initiative and organization of their dovetailing. The psychology of music has come to have two

leading objectives: one is to organize and conduct research in scientific approaches to music, where the issue arises in the field of music and the solution may be found through rigorous scientific experimentation in laboratory, studio, or field; the other is to assemble, integrate, interpret, and apply the findings in the basic sciences which have a direct bearing on music, and thus to formulate a science of music.

To illustrate the point of view and the current issues in scientific aspects of musicology, we may name the following fields of concentration: (1) musical acoustics dealing with the building and conditioning of instruments, the acoustic characteristics of rooms, the analysis of musical performance; principles of phonetics; and techniques for the full analysis and description of musical sounds; (2) field work in the effort to account for the evolution of music; (3) the laws of musical inheritance dealing with the isolation of the comparative roles of heredity and environment; (4) the analysis and measurement of specific factors in the hierarchy of musical talents as a basis for the recognition of individual differences in the organization of musical guidance and musical training; (5) tonal hearing and its role in musical performance, appreciation, and creative work; (6) the recording, analysis, and description of all elements in musical performance which look toward a systematic description of principles of artistic performance, the mastery of technical skills, the setting up of norms, and the demonstration of ways and means for the improvement of current achievement; (7) experimental analysis and evaluation of historical and philosophical theories in musical art, for their verification, refinement, or rejection on the basis of scientific evidence; (8) the maintenance of a laboratory for the improvement of techniques of training, having due regard for the economies involved and the raising of standards of achievement through the use of scientific methods in training.

In our generation lies the psychological moment for this type of inventory of the resources for the development of a science of music. The progress in the science has been greater since the turn of the century than in all preceding times. Music and science are now ready to join hands and take an inventory of our joint problems and the means for their solution in a permanent program of co-operation. I can think of no more effective means of accomplishing this purpose than by the establishment of a Bureau of Science in Music somewhat on the order here indicated. Let me express the hope that the proposal may find the support of leaders in musicology and prospective patrons and donors.

#### Music Teachers National Association

THE M.T.N.A. held its postponed 1942 business meeting in Cincinnati, January 14-15. Officers and directors elected: President—James T. Quarles, University of Missouri, Columbia; Vice-president—Quincy Porter, New England Conservatory, Boston; Secretary—Donald M. Swarthout, University of Kansas, Lawrence; Assistant Secretary—Wilfred C. Bain, North Texas State Teachers College, Denton; Treasurer—Raymond Kendall, Dartmouth College, Hanover, N. H.; Assistant Treasurer, Oscar Demmler, Pittsburgh; Directors (three-year term)—Warren D. Allen, Stanford University, Calif.; Paul Weaver, Ithaca, N. Y.; Mildred Eakes, Cincinnati Conservatory of Music. Directors reelected or continuing in office; June Weybright, Miller Music Studios, St. Louis; Mrs. Crosby Adams, Montreat, N. C.; Edwin Hughes, New York; Russell V. Morgan, Director of Music, Cleveland; C. V. Buttelman, Executive Secretary, M.E.N.C. Theodore M. Finney, University of

Pittsburgh, was unanimously elected editor of the annual *Volume of Proceedings* and the *M.T.N.A. Bulletin*. President, secretary, and assistant treasurer are all veteran members or office holders in the Association. Mr. Quarles' record of consistent attendance at meetings was broken only in 1923; prominent over a period of twenty years in Phi Mu Alpha Sinfonia, he recently retired from the executive committee of that organization. With the exception of 1931-32, when he was M.T.N.A. president, Mr. Swarthout has held the office of secretary for some twenty years. For a similar period Mr. Demmler has served as treasurer; this year, because of other duties, he asked to be relieved of the office, but agreed to serve as assistant treasurer.

As was previously announced in the JOURNAL, M.T.N.A. postponed its customary year-end convention this last year—probably for the duration. Only three times since its founding in 1876 has the Association missed holding its annual convention.

# Music Educators Wartime Institutes

UNDER THE AUSPICES OF THE SIX DIVISIONS OF THE  
MUSIC EDUCATORS NATIONAL CONFERENCE

## Southwestern—Oklahoma City, March 12-15

HEADQUARTERS HOTEL: THE BILTMORE

All sessions at headquarters hotel

### Friday, March 12

P.M.

7:00 REGISTRATION. Biltmore Hotel.

OPENING OF EXHIBITS. Auspices, Music Education Exhibitors Association.

8:00 OPENING OF INSTITUTE. Presiding: Dean E. Douglass, President, Southwestern Music Educators Conference.

Reemphasis on Implications, Responsibilities, and Interpretation of Music in a Wartime Education.

10:30 LOBBY SING.

### Saturday, March 13

A.M.

8:00 WORKSHOP CONFERENCE. Leadership of General Singing.

This is the first of the Southwestern Conference series of workshops in community-singing organization and techniques presented under the auspices of the U. S. Treasury Department in coöperation with M.E.N.C. The classes will be conducted by Augustus D. Zanzig, Music Consultant and Organizer for the Treasury Department. Similar workshops will be conducted at all six Divisional Conference Wartime Institutes.

9:30 PRE-SERVICE, IN-SERVICE, AND EMERGENCY-TEACHER EDUCATION.

11:00 WHAT NEXT?—PROJECTIONS INTO THE RECONSTRUCTION PERIOD.

P.M.

2:00 WORKSHOP CONFERENCE: Leadership of General Singing. Second session.

3:30 THE HIGH-SCHOOL VICTORY CORPS.

6:30 INFORMAL SUPPER. Sponsored by Oklahoma Federation of Music Clubs.

Program by young artists.

10:30 LOBBY SING.

### Sunday, March 14

A.M.

7:30 CONFERENCE BREAKFAST. (Informal.)

9:00 WORKSHOP CONFERENCE: Leadership of General Singing. Third session.

11:00 THE HIGH-SCHOOL VICTORY CORPS.

P.M.

2:00 WAR SAVINGS IN THE SCHOOL CURRICULUM.

This session will be sponsored by the U. S. Treasury Department War Savings Staff, Education Section, Homer



DEAN E. DOUGLASS  
President, Southwestern Music  
Educators Conference

"An attempt has been made to articulate the program to the war effort, to the end that the music educator may have a broader basis for interpreting his part in the war effort, for executing his part in the war effort, and for evaluating the results of those efforts—as well as for preparing the way to the post-war period and its inevitable demands and problems."

Anderson, Associate Field Director, in coöperation with the Conference officers and the schools of the area. Nancy Lerrick of the War Savings Staff Education Section will be in general charge of the program. Administrators and classroom teachers, as well as music teachers, are invited by the Conference and the Treasury Department to participate. Similar sessions will be conducted at all six Divisional Conference Wartime Institutes.

3:30 OKLAHOMA CITY COMMUNITY RALLY. In coöperation with the Treasury Department and the Conference.

8:00 THE CHURCH CHOIR IN THE WAR PROGRAM. Presiding: E. J. Schultz, University of Oklahoma, Norman.

10:30 LOBBY SING.

### Monday, March 15

A.M.

8:00 COMPETITION-FESTIVALS—WHAT NEXT?

Officers of the National School Band, Orchestra, and Vocal Associations, and of Regions Six, Seven, and Nine, participating.

9:30 BUSINESS MEETING.

10:30 AN EVALUATION OF THE WARTIME INSTITUTE IN TERMS OF MUSIC EDUCATION IN THE WAR AND POSTWAR PERIOD.

NOTE: Well-known authorities in the field of general education, leaders in the music education group, community leaders in Oklahoma and adjoining states, as well as figures prominent in national life, have consented to participate in the Institute. For the sake of brevity, names have been omitted, for the most part, from the program outline. Among the speakers and leaders invited to participate are: H. E. Wrinkle, Superintendent of Schools, Oklahoma City; Lilla Belle Pitts, President, M.E.N.C.; Nell Parmley, State Supervisor of Music, Texas; D. M. Swarthout, Dean of the School of Music, University of Kansas; Major Harold W. Kent, Educational Liaison, Radio Branch, Bureau of Public Relations, War Department; E. A. Thomas, Commissioner, Kansas High-School Activities Association; R. T. Scobee, Superintendent of Schools, Little Rock, Ark.; L. A. Wood, State Superintendent of Schools, Texas; John Kendel, Director of Music, Denver Public Schools; Grace Wilson, Director of Music, Wichita Public Schools.

### Oklahoma Federation of Music Clubs

NOTE: The Oklahoma Federation of Music Clubs is meeting concurrently with the Institute and sharing the Saturday, Sunday, and Monday sessions with the Southwestern Music Educators Conference. All Institute sessions are planned to be of joint interest to the two groups. Separate Friday sessions of O.F.M.C., to which Conference members are welcome, are as follows:

A.M.

9:00 REGISTRATION.

10:00 STATE BOARD MEETING.

11:00 OPENING AND BUSINESS SESSION. Mrs. O. G. Graalman, President, presiding.

P.M.

12:45 LUNCHEON. Introduction of officers and guests.

2:30 BUSINESS SESSION. (Continued.)

OKLAHOMA STATE YOUNG ARTIST AND STUDENT-MUSICIAN CONTEST. Hour and place to be announced.

P.M.

12:30 FEDERATION LUNCHEON.

Musical Program.

6:30 SUPPER. O.F.M.C. host to Southwestern War Institute.

# Eastern—Rochester, N. Y., March 20-23

HEADQUARTERS HOTEL: THE SENECA

Meeting headquarters, exhibits, and registration: Eastman School of Music

## Friday, March 19

P.M.

7:00 ADVANCE REGISTRATION. Hotel Seneca.

8:00 EASTERN EXECUTIVE BOARD MEETING. Hotel Seneca.

## Saturday, March 20

A.M.

8:00 DEMONSTRATIONS. Rochester Public Schools.

(a) 8:00 A.M.-12:00 M. Instrumental Classes—All Levels, All Instruments. Interhigh Band and Orchestra. Monroe High School.

(b) 9:30 A.M.-12:00 M. Interhigh Choir Rehearsal. Tuning Room, Eastman School.

(c) 10:00 A.M.-12:00 M. Elementary-School No-Syllable Vocal Demonstrations. Kilbourn Hall, Eastman School.

10:00 EXHIBITS OPEN. Eastman School of Music. Auspices, Music Education Exhibitors Association.

P.M.

12:15 LUNCHEON. For officers of state associations, in-and-about clubs, and all affiliated and coöperating music educators organizations of the Eastern area. Host: New York State School Music Association. Hotel Seneca.

2:00 GENERAL SESSION. Eastman Theatre. Presiding: John H. Jaquish, President, Eastern Music Educators Conference.

(a) Music: Rochester Interhigh Band.

(b) Institute Keynote. Lilla Belle Pitts, President, Music Educators National Conference.

(c) Music in the U.S.O. Raymond Kendall, Music Coöordinator, U.S.O. Program Services.

(d) Music in the High-School Victory Corps. John Lund, National Deputy Director, High-School Victory Corps, U. S. Office of Education.

(e) Music and War Bonds. Nancy Lerrick, Education Section, War Savings Staff, U. S. Treasury Department.

8:00 SECTION MEETINGS. Subject: Contributions of School Music to the Wartime Program. Each of the Saturday-afternoon speakers will participate in the Section Meetings.

(a) Elementary Schools. Tuning Room, Eastman School.

(b) Secondary Schools. Kilbourn Hall, Eastman School.

(c) Teacher-training Institutions. Eastman School.

NOTE: A feature of the Saturday-evening sessions will be the discussion of War Savings in the School Curriculum, sponsored by the U. S. Treasury Department, Education Section, Homer Anderson, Associate Field Director, in coöperation with the Conference and N. Y. State Association officers and the schools of Rochester and its environs. Nancy Lerrick of the Treasury Department will be in general charge of this phase of the sessions. Administrators and classroom teachers, as well as music teachers, are invited by the Conference and the Treasury Department to participate in the discussion.

10:30 LOBBY SING. Hotel Seneca.

## Sunday, March 21

A.M.

9:00 EASTERN CONFERENCE WARTIME INSTITUTE BREAKFAST. Hotel Seneca. Speaker: Howard Hanson, Director, Eastman School of Music.

10:45 WORKSHOP CONFERENCE: Leadership of General Singing.

Sponsored by the U. S. Treasury Department in coöperation with the New York State School Music Association. The classes will be conducted by Augustus D. Zanzig, Music Consultant and Organizer for the Treasury Department.

P.M.

2:30 INTERDENOMINATIONAL WARTIME VESPER SERVICE. Auspices, Rochester Federation of Churches, Baptist Temple. Music: Aquinas Institute Boys' Chorus. Speakers representing various faiths.

8:00 ROCHESTER CIVIC ORCHESTRA CONCERT. Eastman Theatre. Complimentary to Conference members.

10:15 RECEPTION FOR CONFERENCE MEMBERS. Eastman School.

11:30 LOBBY SING. Hotel Seneca.

## Monday, March 22

A.M.

8:30 WORKSHOP CONFERENCE: Leadership of General Singing. Continuation of workshop sponsored by Treasury Department.

9:30 GENERAL SESSION. Eastman Theatre.

Music: Rochester Interschool Junior Choir.

(a) Central Purposes of Education as Modified by Present Conditions. James L. Mursell, Dean, Teachers College, Columbia University.

(b) The Necessity of the Child's Command of Techniques. Speaker to be announced.

(c) The Place of the Communicative Arts in Education. W. H. Pillsbury, Superintendent of Schools, Schenectady.

NOTE: This session will close with a discussion in which the four speakers will participate. A moderator will be appointed to conduct the discussion.

NOON

12:00 LUNCHEON MEETINGS. For the committees and discussion leaders of the afternoon section meetings, for the purpose of organizing topics.

P.M.

2:00 SECTIONAL MEETINGS. These sections will be organized on the discussion-group basis; the topics will be taken from the speeches given in the morning General Session and applied directly to music education.

(a) Primary.

(b) Intermediate.

(c) Junior-High.

(d) Senior-High.

(e) Teacher-training.

4:00 WORKSHOP CONFERENCE: Leadership of General Singing. (Continued.)

6:00 IMPROMPTU GROUP GATHERINGS FOR DINNER.

NOTE: Inasmuch as there will be no formal banquet this year, it is suggested that members organize their own dinner parties. A list of eating places will be furnished at the registration desk, and reservations can be made for groups if sufficient advance notice is given.

8:00 PAGEANT: Ring! Freedom, Ring! Produced by the Rochester Public Schools. Eastman Theatre.

11:00 LOBBY SING. Hotel Seneca.

## Tuesday, March 23

A.M.

8:30 WORKSHOP CONFERENCE: Leadership of General Singing. (Continued.)

9:30 GENERAL SESSION.

Music: Interhigh Orchestra.

Continuation of the Monday General Session—same topics, same speakers, same moderator.

Continued on page twenty-five

JOHN H. JAQUISH  
President, Eastern Music  
Educators Conference

"It is true that times are hard and all teachers are caught in the jaws of cruel economic pincers, but we music educators are recognized as the most professionally loyal group in the nation. We are up against the greatest responsibility ever put upon us. We cannot fulfill the demands made of us without real effort. Our predecessors in the music education field have weathered many a storm. . . . Are we equal to the present task?"



# NORTHWESTERN UNIVERSITY

## SCHOOL OF MUSIC

*Summer Session of 1943*

*June 21 to July 30*



### THE UNIVERSITY IN WARTIME

In the present emergency we accept responsibility for three principal duties:

1. *To lend whatever aid is possible in furthering the war effort.*

This we can accomplish through the employment by the government of our manpower, student and faculty, and of our equipment and facilities.

2. *To prepare men and women to carry on necessary work on the home front.*

Since music is a vital human need in war and peace, we can help provide the leaders and teachers of musical groups.

3. *To face the problems of a world at peace.*

After the victory, we may look forward to a revival of interest in all the arts. Music will play an important role in postwar adjustment.

For bulletin address the:

REGISTRAR, SCHOOL OF MUSIC  
NORTHWESTERN UNIVERSITY  
EVANSTON, ILLINOIS

For general information address the Director of the Summer Session.

## **Eastern—Tuesday, March 23 (Cont'd)**

NOON

12:00 LUNCHEON MEETINGS. Same as on Monday.

P.M.

2:00 SECTION MEETINGS. Same as Monday afternoon, except that personnel and discussion leaders may be changed.

4:00 WORKSHOP CONFERENCE: Leadership of General Singing. (Continued.)

8:00 EASTMAN SCHOOL OF MUSIC CONCERT. Complimentary to the Institute. Eastman Theatre.

NOTE: It is planned to include with this concert a special Community Rally feature, with a noted guest speaker. Details will be announced later.

10:30 LOBBY SING. Hotel Seneca.

NOTE: The New York State School Music Association is coöperating with the Eastern Music Educators Conference in planning and administering the Wartime Institute.

## **North Central—Cincinnati, March 26-29**

HEADQUARTERS HOTEL: NETHERLAND PLAZA

All sessions at headquarters hotel unless otherwise indicated

### **Friday, March 26**

A.M.

8:00 REGISTRATION.

9:00 OPENING OF EXHIBITS. Auspices, Music Education Exhibitors Association.

9:30 ORGANIZATION OF WORKSHOPS.

10:00 REPRESENTATIVE ASSEMBLY. Organization Meeting.

10:30 FIRST GENERAL SESSION. Presiding: J. Leon Ruddick, President, North Central Music Educators Conference. Subject: War Savings in the School Curriculum.

This session will be sponsored by the U. S. Treasury Department War Savings Staff, Education Section, Homer Anderson, Associate Field Director, in coöperation with the Conference officers and the schools of the area. Nancy Lerrick of the War Savings Staff Education Section will be in general charge of the program. Administrators and classroom teachers, as well as music teachers, are invited by the Conference and the Treasury Department to participate.

P.M.

12:15 LUNCHEONS.

2:00 SECOND GENERAL SESSION.

Subject: Music Education in Wartime—An Overview of the Problems.

4:00 WORKSHOPS FOR EMERGENCY TEACHERS.

(a) Vocal-Music Clinic: Elementary Methods.  
(b) Instrumental-Music Clinic: Beginning Methods.

5:00 WORKSHOP CONFERENCE: Leadership of General Singing.

This is the first of the series of North Central workshop sessions conducted under the auspices of the U. S. Treasury Department by Augustus D. Zanzig, Music Consultant and Organizer for the Treasury Department.

6:30 DINNER GROUPS.

8:15 VICTORY SONG RALLY. Sponsored by Cincinnati in coöperation with the U. S. Treasury Department and the Conference. Special music by combined groups of Cincinnati High-School players and singers. Music Hall.

10:30 LOBBY SING. Demonstrating materials and techniques for wartime gatherings.

### **Saturday, March 27**

A.M.

7:30 BREAKFASTS.

8:00 WORKSHOP CONFERENCE: Leadership of General Singing. Second session.

9:30 THIRD GENERAL SESSION.

Subject: Interpretation of the Wartime Program for the Classroom.

11:00 WORKSHOPS FOR EMERGENCY TEACHERS.

(a) Vocal-Music Clinic: High-School Methods.  
(b) Instrumental-Music Clinic: Intermediate and Advanced Methods.

THE WORKSHOP BAND, ORCHESTRA, AND CHORUS will be comprised of teachers and supervisors. Plan to bring your instrument (the larger instruments will be supplied), and register now for one or more of these groups. Address W. Oscar Jones, President, Ohio Music Education Association, 837 Beech Ave., Findlay, Ohio.

### **Saturday, March 27 (Cont'd)**

P.M.

12:15 LUNCHEON. In-and-About Cincinnati Music Educators Club.

2:00 FOURTH GENERAL SESSION.  
Subject: American Music.

4:00 WORKSHOPS FOR EMERGENCY TEACHERS. General Topic: Organization.  
(a) Vocal-Music Clinic: Organization Problems in the Elementary Schools.  
(b) Instrumental-Music Clinic: Organization of Class Instruction.

5:00 WORKSHOP CONFERENCE: Leadership of General Singing. Third session.

6:30 DINNER GROUPS.

8:15 JOINT CONCERT by the Cincinnati Symphony Orchestra, Eugene Goosens, Conductor, and the Orpheus Club, Thomas J. Kelly, Director.

10:30 LOBBY SING.

### **Sunday, March 28**

A.M.

8:30 CONFERENCE BREAKFAST. Fifth General Session.  
Subject: Spiritual Values of Music in Wartime.

11:00 CHURCH SERVICES—Local Churches.  
OHIO MUSIC EDUCATION ASSOCIATION BOARD MEETING.

P.M.

12:30 LUNCHEONS.  
REGION THREE N.S.B.O.V.A. Open Meeting.

2:30 MUSIC OF THE UNITED NATIONS. Cincinnati Elementary Schools. Taft Auditorium.

5:00 VESPER SERVICE. Bach *Mass in B Minor*, sung by Christ Church Choir, Parvin Titus, Organist and Choirmaster.

8:15 SIXTH GENERAL SESSION.  
Subject: Music Education in the Postwar Period.

10:30 LOBBY SING.

### **Monday, March 29**

A.M.

7:30 BREAKFASTS.

8:00 WORKSHOP CONFERENCE: Leadership of General Singing. Fourth session.

Continued on page twenty-seven

**J. LEON RUDDICK**  
President, North Central Music  
Educators Conference

"What can music teachers do more effectively than persons without music training and skills? Are we doing it? Have we adequately adapted our music program to the needs of our communities under the emergency? Certain Government agencies have called for our co-operation in the execution of their specific tasks in the war effort. Are we responding efficiently? How will we adjust to the new emphases in teaching and to the revised curriculum? These and many more are the topics to which music educators of the North Central Division will devote their thought at the Cincinnati meeting."



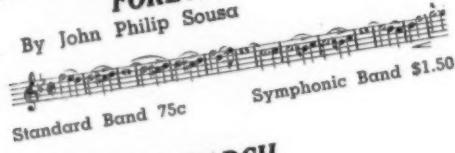
# **Favorite Band Marches**

**For Concert or Parade**



► **THE STARS AND STRIPES FOREVER**

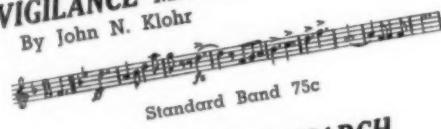
By John Philip Sousa



Standard Band 75c Symphonic Band \$1.50

► **VIGILANCE MARCH**

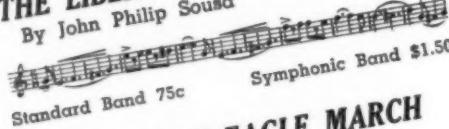
By John N. Klohr



Standard Band 75c

► **THE LIBERTY BELL MARCH**

By John Philip Sousa



Standard Band 75c Symphonic Band \$1.50

► **THE SOARING EAGLE MARCH**

By John N. Klohr



Standard Band 75c

► **HOSTRUUSER'S MARCH**

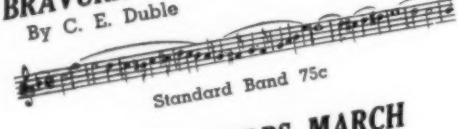
By W. Paris Chambers



Standard Band 75c

► **BRAVURA MARCH**

By C. E. Duble



Standard Band 75c

► **GARDES DU CORPS MARCH**

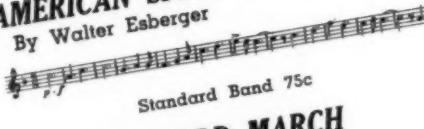
By R. B. Hall



Standard Band 75c

► **AMERICAN SPIRIT MARCH**

By Walter Esberger



Standard Band 75c

► **THE BILLBOARD MARCH**

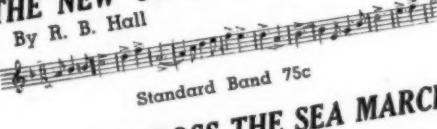
By John N. Klohr



Standard Band 75c

► **THE NEW COLONIAL MARCH**

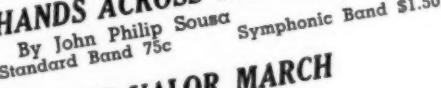
By R. B. Hall



Standard Band 75c

► **HANDS ACROSS THE SEA MARCH**

By John Philip Sousa



Standard Band 75c Symphonic Band \$1.50

► **MEN OF VALOR MARCH**

By John N. Klohr



Standard Band 75c

► **HAIL TO THE SPIRIT OF LIBERTY**

By John Philip Sousa



Standard Band 75c

► **MANHATTAN BEACH MARCH**

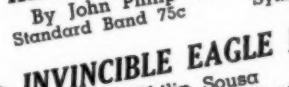
By John Philip Sousa



Standard Band 75c Symphonic Band \$1.50

► **KING COTTON MARCH**

By John Philip Sousa



Standard Band 75c Symphonic Band \$1.50

► **INVINCIBLE EAGLE MARCH**

By John Philip Sousa



Standard Band 75c

► **FAIREST OF THE FAIR MARCH**

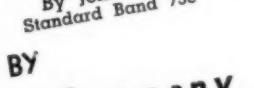
By John Philip Sousa



Standard Band 75c Symphonic Band \$1.50

► **EL CAPITAN MARCH**

By John Philip Sousa



Standard Band 75c Symphonic Band \$1.50

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## **North Central—Monday, March 29 (Cont'd)**

### **9:30 SECTION MEETINGS.**

- (a) College Music in Wartime.
- (b) Church Music in Wartime.
- (c) Catholic Music.
- (d) Latin-American Music.
- (e) Piano-Class Clinic. Problems of the Piano Teacher in Wartime.
- (f) Rural Music in Wartime.

### **11:00 WORKSHOPS. Subject: Music Lists, Including Patriotic Music.**

- (a) Vocal-Music Clinic.
- (b) Instrumental-Music Clinic.

**P.M.**

### **12:15 LUNCHEONS.**

### **2:00 SEVENTH GENERAL SESSION.**

Subject: The High-School Victory Corps.

### **4:00 WORKSHOPS FOR EMERGENCY TEACHERS.**

- (a) Vocal-Music Clinic.
- (b) Instrumental-Music Clinic.

**NOTE:** The National University and College Band Conductors Conference will convene during the North Central Wartime Institute and, in addition to holding a special session, being arranged by Chairman William D. Revelli, will participate in Institute sessions and workshops.

**NOTE:** The Ohio Music Education Association is coöperating with the North Central Music Educators Conference in planning and administering the Institute.

## **Southern—Atlanta, April 6-8**

**HEADQUARTERS HOTEL: THE BILTMORE**

All sessions at headquarters hotel except those scheduled for City Auditorium

### **Tuesday, April 6**

**A.M.**

### **8:00 REGISTRATION.**

**OPENING OF EXHIBITS.** Auspices, Music Education Exhibitors Association.

### **9:30 OPENING SESSION.** President Luther A. Richman, Southern Music Educators Conference, presiding.

Presentation of Institute plans, assignments of the problems, and discussion of the outcomes desired from the Institute.

### **11:00 THE USES OF MUSIC IN THE ARMED SERVICES.**

- (a) General Singing Program.
- (b) Assembly Music Program.

**P.M.**

### **1:30 DEMONSTRATION OF SCHOOL ASSEMBLY PROGRAM.** By school students from Atlanta area. City Auditorium.

Forum: Answers to Problems. Conducted by Henry Sopkin.

### **3:30 WORKSHOP CONFERENCE: Leadership of General Singing.**

This is the first of the Southern Conference series of workshops conducted under the auspices of the U. S. Treasury Department by Augustus D. Zanzig, Treasury Department Music Consultant and Organizer.

### **8:30 VICTORY MUSIC RALLY.** Held with the coöperation of the Atlanta War Savings Staff, the U. S. Treasury Department, and the Conference. Mr. Zanzig in charge. City Auditorium.

### **Wednesday, April 7**

**A.M.**

### **8:00 WORKSHOP CONFERENCE: Leadership of General Singing.** Second Session.

### **9:30 WAR SAVINGS IN THE SCHOOL CURRICULUM.** Sponsored by the U. S. Treasury Department War Savings Staff, Education Section, in coöperation with the Conference officers and the schools of the area. Speaker: Homer Anderson, Associate Field Director, War Savings Staff Education Section, and President, American Association of School Administrators. Participants will include administrators and teachers from the area. Teachers of other subjects, as well as music teachers, are invited by the Treasury Department and the Conference to attend this session. Nancy Lerrick of the War Savings Staff Education Section will have general charge of the program.

### **11:00 BUSINESS SESSION.** Committee Work.

**P.M.**

### **12:30 LUNCHEON.** In-and-About Atlanta Music Educators Club.

### **2:30 THE VICTORY CORPS AND MUSIC.** Speaker: William D. Boutwell, National Education Association.

### **3:15 THE ELEMENTARY SCHOOL AND THE WAR EFFORT.**

### **4:00 WORKSHOP CONFERENCE: Leadership of General Singing.** Third session.

### **8:30 CONCERT BY ATLANTA HIGH SCHOOLS.** City Auditorium.

### **Thursday, April 8**

**A.M.**

### **8:00 WORKSHOP CONFERENCE: Leadership of General Singing.** Fourth session.

### **9:30 TEACHER-TRAINING PROBLEMS.** The College Music Program in Wartime.

### **11:00 HIGH-SCHOOL MUSIC PROGRAM IN A WAR AND POSTWAR WORLD.**

- (a) Development of Student Leadership.
- (b) Use of High-School Groups.
- (c) Other Leadership Problems.

**NOON**

### **12:00 WHAT CAN THE RURAL SCHOOL MUSIC PROGRAM CONTRIBUTE, AND HOW?**

**P.M.**

### **2:00 RADIO, DRAMA, ART, AND MUSIC CONFERENCE.** Speaker: Major Harold W. Kent, Educational Liaison, Radio Branch, Bureau of Public Relations, War Department.

### **3:30 REPORTS OF COMMITTEES.**

### **5:00 AMERICAN SINGING AND PARTY GAMES AND AMERICAN FOLK MUSIC.**

Picnic Supper.

### **8:00 JOINT SESSION WITH THE GEORGIA EDUCATION ASSOCIATION.** City Auditorium.

Concert by Atlanta Elementary Schools.

**NOTE:** The Georgia Music Education Association is coöperating with the Southern Music Educators Conference in planning and administering the Wartime Institute, which is held conjointly with the convention of the Georgia Education Association.

**LUTHER A. RICHMAN**  
President, Southern Music  
Educators Conference

"These are critical times, and we have a serious responsibility to our country and to our schools. Therefore, we wish to set up a working conference that will merit the confidence placed in us by those in authority who feel that we can, through the Southern Music Educators Wartime Institute, make a real contribution to the war effort and postwar needs."





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# **Northwest—Eugene, Oregon, April 9-12**

**HEADQUARTERS HOTEL: THE EUGENE**

All sessions at headquarters hotel

## **Thursday, April 8**

P.M.

- 5:00 EXECUTIVE COMMITTEE BUSINESS MEETING.  
ADVANCE REGISTRATION.

## **Friday, April 9**

A.M.

- 9:30 GENERAL REGISTRATION.  
OPENING OF EXHIBITS. Auspices, Music Education Exhibitors Association.  
9:30 FIRST GENERAL SESSION. Presiding: Walter C. Welke, President, Northwest Music Educators Conference. Theme: Music Education in Wartime—The Challenge. Principal Speaker: Captain Richard W. Grant, Music Advisor, U. S. Army.  
NOON 12:00 AMERICAN MUSIC—PRESENT AND FUTURE. George F. McKay, University of Washington, Chairman.

P.M.

- 2:00 SECOND GENERAL SESSION. Panel: Community Singing and Participation in the War Effort. Chester Duncan, Chairman. Principal Speaker: Augustus D. Zanzig, Music Consultant and Organizer, U. S. Treasury Department.  
First Business Meeting.  
3:15 SEMINAR GROUPS. Small discussion groups representing all fields of school music.  
Clinic Demonstrations: Wartime Problems.  
3:15 WORKSHOP CONFERENCE: Leadership of General Singing. This is the first of the series of Northwest workshop sessions conducted under the auspices of the U. S. Treasury Department by Augustus D. Zanzig, Music Consultant and Organizer for the Treasury Department.  
6:00 STATE ASSOCIATION BUSINESS MEETINGS.  
8:15 EUGENE NIGHT COMMUNITY PROGRAM. Glenn Griffen, Chairman.

## **Saturday, April 10**

A.M.

- 8:00 SEMINAR GROUPS. (Continued.) The Place of Small Ensemble Groups in the War Effort.  
ENSEMBLE CLINICS.  
(a) Strings. Don Bushell, Chairman.  
(b) Woodwinds. Carl Dietrich, Chairman.  
(c) Brasses. Eddie Hamper, Chairman.  
(d) Percussion. Joe Amato, Chairman.  
(e) Vocal. Andrew Loney, Jr., Chairman.  
8:30 WORKSHOP CONFERENCE: Leadership of General Singing. (Continued.)  
9:10 STRING ORCHESTRA CLINIC. Eric Koker, Chairman. Teacher-student participation.  
10:30 THIRD GENERAL SESSION. Panel: Music and the High-School Victory Corps. Lilla Belle Pitts, President, M.E.N.C., Chairman. Panel of past presidents of Northwest Music Educators Conference.

P.M.

- 1:30 FOURTH GENREAL SESSION. Panel: Music Education in Wartime—An Interpretation. Theme: Present Plans and Suggestions for Future Operation. Louis Wersen, Chairman. Representative panel of administrators, teachers, and service men.  
3:30 SECOND BUSINESS MEETING. Election of Officers.  
4:00 WORKSHOP CONFERENCE: Leadership of General Singing. (Continued.)  
6:30 CONFERENCE DINNER HOUR. Business Meeting and Community Singing.

## **Sunday, April 11**

A.M.

- 8:00 SEMINAR GROUPS. (Continued.)  
9:00 FIFTH GENERAL SESSION. Panel: Make Teacher-training Vital to the Present Emergency. Wayne Hertz, Chairman. Panel composed of teachers and students.  
11:00 CHURCH SERVICES—Local Churches.  
P.M.  
12:30 CHURCH MUSIC IN THE WAR EFFORT. Waldemar Hollensted, Chairman. Panel composed of representative persons.  
2:30 SIXTH GENERAL SESSION. Panel: Radio in Education. Chester Duncan, Chairman. Three-part panel including a demonstration.  
4:00 WORKSHOP CONFERENCE: Leadership of General Singing.  
7:30 CHURCH-CHOIR PROGRAM. Theodore Kratt, Chairman and Conductor. University of Oregon instrumental groups.

## **Monday, April 12**

A.M.

- 8:30 STRING DEMONSTRATIONS.  
(a) Violin and viola—Rex Underwood.  
(b) Cello and Bass—George Kirchner.  
INSTRUMENT REPAIR AND MAINTENANCE CLINIC. Don Bushell, Chairman.  
WORKSHOP CONFERENCE: Leadership of General Singing.  
10:00 SEVENTH GENERAL SESSION. Panel of administrators. War Savings in the School Curriculum. Sponsored by the U. S. Treasury Department War Savings Staff, Education Section, Homer Anderson, Associate Field Director, in coöperation with the Conference officers and the schools of the area. Nancy Lerrick of the War Savings Staff Education Section will be in general charge of the program. Administrators and classroom teachers, as well as music teachers, are invited by the Conference and the Treasury Department to participate.

P.M.

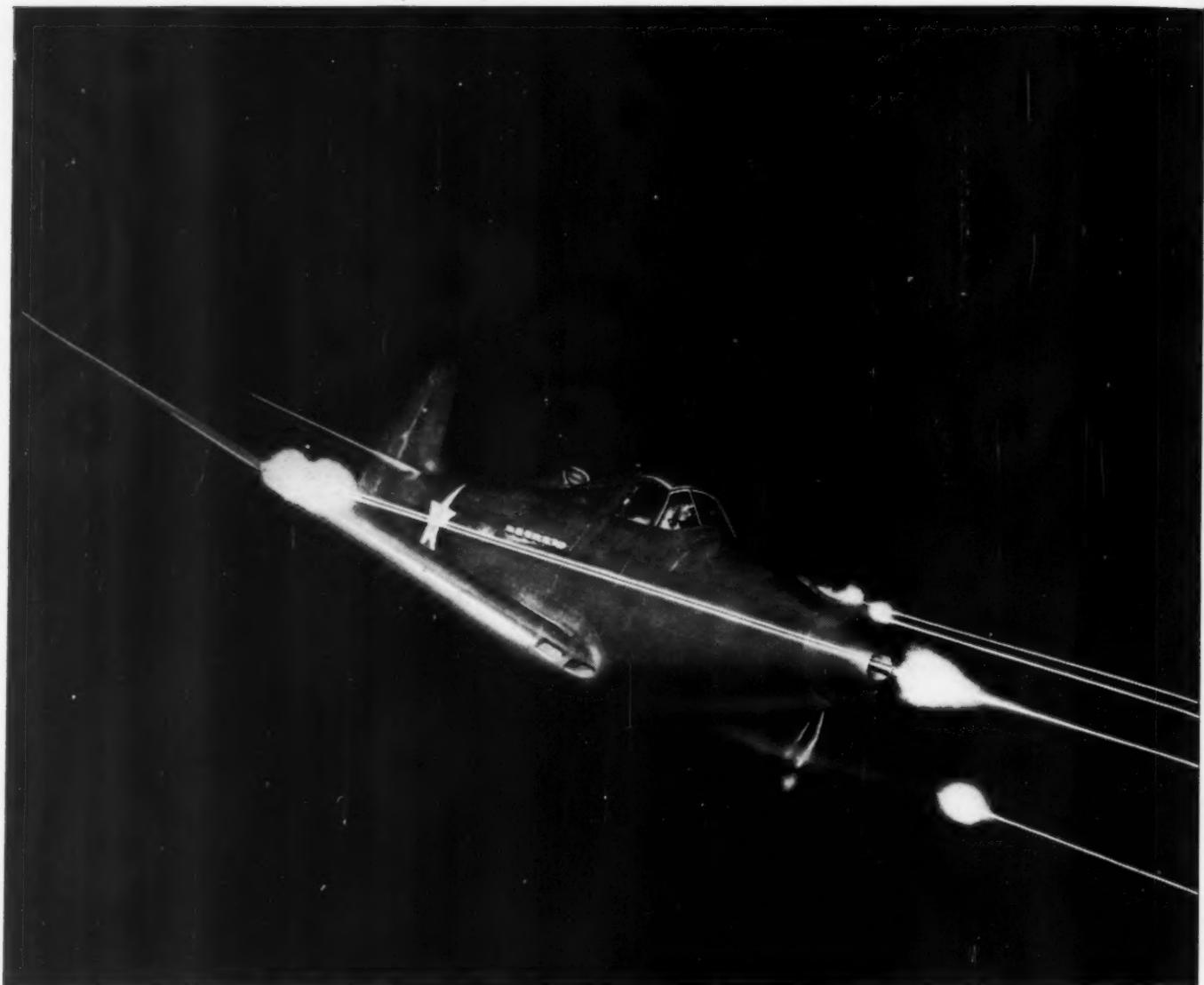
- 1:30 REGION ONE CLINIC AND BUSINESS MEETING. Wallace Hannah, Chairman.  
(a) 1:30. Vocal Clinic. Andrew Loney, Jr., Conductor.  
(b) 2:30. Band Clinic. Wallace Hannah, Conductor.  
RESUME AND EVALUATION OF ENTIRE WARTIME INSTITUTE.  
4:00 WORKSHOP CONFERENCE: Leadership of General Singing.  
8:00 COMMUNITY RALLY AND BOND PROGRAM. Sponsored by the city of Eugene in coöperation with the U. S. Treasury Department and the Conference. Augustus D. Zanzig in charge. Teachers' band accompanying.

NOTE: The Board of Control of Region One, National School Band, Orchestra, and Vocal Associations, is coöperating with the officers of the Northwest Music Educators Conference in the Wartime Institute. During the Institute, the Region One Board, Wallace Hannah, Chairman, will hold a business meeting.

**WALTER C. WELKE**  
President, Northwest Music  
Educators Conference

"Aligned as it is to the war effort, this Institute has, with the others, the common purpose of coöordinating the efforts of music teachers into effective coöperation with the Government and community agencies which use music as an integral part of their wartime activities. It is hoped that we shall be able to evolve plans for music in the future, as well as to inform the teachers of the full significance of these wartime activities in daily routine teaching. This all adds up to a 'must' for all music educators who intend to make the most of their opportunities and obligations."





The (P-39) Bell Airacobra.

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ELKHART INDIANA

# California-Western—Santa Barbara, April 19-22

HEADQUARTERS HOTEL: SANTA BARBARA BILTMORE

All sessions at headquarters hotel unless otherwise indicated

## Sunday, April 18

P.M.

- 2:30 MEETING OF GENERAL-SINGING WORKSHOP GROUP. This is the first of the series of California-Western workshop sessions conducted under the auspices of the U. S. Treasury Department by Augustus D. Zanzig, Treasury Department Music Consultant and Organizer.  
4:00 COMMUNITY WARTIME RALLY. Sponsored by Santa Barbara, the California-Western Conference, and the Treasury Department.  
5:30 CALIFORNIA-WESTERN EXECUTIVE BOARD MEETING.

## Monday, April 19

A.M.

- 8:00 GENERAL REGISTRATION OPENS. (Continues all day.)  
OPENING OF EXHIBITS. Auspices, Music Education Exhibitors Association.  
10:30 WORKSHOP CONFERENCE: Leadership of General Singing.  
11:30 EXECUTIVE BOARD MEETING.

P.M.

- 2:30 FIRST GENERAL SESSION. Helen C. Dill, President, California-Western Music Educators Conference, presiding.  
Theme: The Schools at War.  
Welcome by Santa Barbara Officials.  
Speakers and music to be announced.  
War Savings in the School Curriculum. Sponsored by the U. S. Treasury Department War Savings Staff, Education Section, Homer Anderson, Associate Field Director, in coöperation with the Conference officers and the schools of Santa Barbara and the surrounding territory. Nancy Lerrick of the War Savings Staff Education Section will be in general charge of the program. Administrators and classroom teachers, as well as music teachers, are invited by the Conference and the Treasury Department to participate.

7:00 MUSIC SOCIETY DINNERS.

### INSTRUMENTAL MEN'S DINNER.

- 8:30 MUSIC OF OUR ALLIES—China, Russia, Great Britain.  
Speakers, music, and motion pictures to be announced.  
10:30 INSTRUMENTAL-GROUP RECREATIONAL PLAYING HOUR.

## Tuesday, April 20

A.M.

- 8:00 WORKSHOP CONFERENCE: Leadership in General Singing. (Continued.)  
8:00 SECTION MEETINGS. Theme: Wartime Problems.  
(a) Vocal.  
(b) Instrumental.  
(c) Theory.  
9:00 SECTION MEETINGS. Theme: Meeting the Emergency.  
(a) Supervisors.  
(b) Teacher-training.  
(c) Radio.  
10:30 SECOND GENERAL SESSION. Theme: Music in the Wartime Community.

Vincent Hiden, First Vice-President, California-Western, presiding.

Speaker: George Hjelte.

Panel.

Music Group: To be announced.

P.M.

1:00 LUNCHEON. El Paseo.

2:30 PAGEANT: Forward with Freedom. Presented by the Santa Barbara Schools. Josephine Murray, Chairman. Lobero Theatre.

4:30 VESPER SERVICE: Music of the Missions in Early California. Santa Barbara Mission Choir. In the Old Mission. Visit the Mission Museum to see ancient music manuscripts.

7:00 DINNER SESSION. Theme: Americana. Montecito Country Club.

8:30 MUSIC IN THE ARMED SERVICES. Speakers and music from branches of the services. The Lounge.

10:30 INSTRUMENTAL-GROUP RECREATIONAL PLAYING HOUR.

## Wednesday, April 21

A.M.

- 7:30 U.C.L.A. MUSIC ALUMNI BREAKFAST.  
8:00 WORKSHOP CONFERENCE: Leadership in General Singing.  
8:15 SECTION MEETINGS. Theme: Wartime Problems.  
(a) Vocal.  
(b) Instrumental.  
(c) Junior College and University.

9:15 SECTION MEETINGS.

- (a) Audio-Visual Aids for Music Appreciation.  
(b) Creative Expression to Meet War and Postwar Needs.  
(c) Orchestra Fundamentals for the Emergency Teacher.

10:30 THIRD GENERAL SESSION. President Helen C. Dill, presiding.

Biennial Business Meeting.

Pan American Day. Speakers, motion pictures, and music to be announced.

P.M.

12:30 DISTRICT LUNCHEONS AND BUSINESS MEETINGS.

- (a) Southern District. President Gertrude Fisher, presiding.  
(b) Bay District. President Charles Hayward, presiding.

2:30 FOURTH GENERAL SESSION. Second Vice-President Virginia Short, presiding.

BIENNIAL BUSINESS MEETING.

7:00 PAN AMERICAN DINNER SESSION. The Biltmore. Louis Woodson Curtis, presiding. Distinguished guest speakers and musical program to be announced.

## Thursday, April 22

A.M.

- 8:00 SECTION MEETINGS. Theme: Wartime Problems.  
(a) Vocal.  
(b) Instrumental.  
(c) Rural.  
(d) Piano.

9:15 THE WAR EFFORT AND THE MOTION PICTURE. Josephine Murray, presiding.

10:30 FIFTH GENERAL SESSION. President Helen C. Dill, presiding.

Music group to be announced.

Conductor's Forum. Guest speaker to be announced.

Panel Discussion. Conference members.

Summary of Accomplishments of this Wartime Institute.

P.M.

1:30 EXECUTIVE BOARD MEETING.

**HELEN C. DILL**  
President, California-Western Music  
Educators Conference

"A few months ago I saw this sign in the window of a small-town post office: 'Give courage to others by showing your own.' The Executive Board of California-Western has received much courage in working out the Wartime Institute program—from the board of education and community leaders of Santa Barbara, Major General Maxwell Murray of this Army area, and our own good Conference officers and members. The Institute in turn will give courage, we believe, by providing an excellent opportunity to evaluate all facets of the Wartime Program and to look with our colleagues toward the future of our profession."



# HETZEL'S VISUAL METHODS FOR

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More comprehensive than the average elementary instructor, Hetzel's Methods, utilizing the visual idea, achieve speedy results—are especially valuable for use in schools where participants in either band or orchestra may be trained from the beginning. The Charts are printed on heavy paper stock and include remarkably clear photographic reproductions of the correct fingering for each note. Adaptable to any method, these charts are available separately at 50c each.

## ● FOR CLARINET

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A graded elementary method, with supplementary ensemble material, that meets the needs of pupils, particularly where the clarinet beginners must be taught in groups to give them the playing ability for participating in the school band and orchestra. From the start of learning the first three notes the pupils know the joy of melody playing.

## ● FOR SAXOPHONE

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The popularity of the saxophone brings to the school band and orchestra many prospective players, and, when these must be taught in classes, this method will be found especially valuable. Although it begins with the rudiments, it is much more comprehensive than the average elementary method.

## ● FOR FLUTE (or Piccolo)

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Price, Complete with Chart, \$1.00

This method for beginning flute and piccolo players follows the new system favored by leading educators everywhere; but, in stressing the importance of a more solid foundation and a more gradual development through the utilization of the right kind of studies, it does not overlook worthwhile recreational material. Numerous solos, duets, and trios are here combined with many helpful hints on tuning and care of the instrument, breath control, developing the embouchure, tone production, etc.

## ● FOR OBOE

Price, Complete with Chart, \$1.00

In writing this book the author endeavored to meet the demand for a book at once suitable for a beginner who never has had instrumental training, and also for the experienced instrumentalist who has been transferred to the Oboe. The explanations in the book are so clear that the work may be used, not only by reed instructors but also by the teacher of the brasses. The work concludes with a group of Solo Oboe passages from celebrated band and orchestra compositions.

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For Three Trumpets and Piano

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From the 2nd Suite in B Minor

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Arranged by Harry Hirsh

For Woodwind Quintet—Flute, Oboe, Clarinet,  
Horn, and Bassoon Score and Parts, 75c

### FUGUE IN C MINOR

By J. S. Bach

Arranged by Harry Hirsh

For Woodwind Quintet—Flute, Oboe, Clarinet,  
Horn, and Bassoon Score and Parts, 75c

### GAVOTTE

From the 5th French Suite

By J. S. Bach

Arranged by Scribner Cobb

For Brass Quartet—2 Bb Trumpets (Corns)  
and 2 Trombones Score and Parts, 75c

### GERMAN DANCE

By W. A. Mozart

Arranged by Angel del Busto

For Woodwind Quartet—Oboe, Clarinet, Horn  
and Bassoon Score and Parts, 75c  
(A Solo Clarinet Part—published separately—  
may be substituted for Oboe)

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**LORD HOWE'S MASQUERADE** (Mixed Voices—SATB)

Text by Frederick H. Martens

Music by N. Clifford Page

The story tells of the brilliant masquerade given by Lord Howe in Boston at which, the legend runs, the apparitions of former royal governors gave a warning of the fall of the Hanoverian autocracy. May be correlated with American History Study. Solos for baritone. Time, 30 minutes.

Vocal Score, 75c

(Orchestration available on rental)

**COLUMBUS** (Mixed Voices—SAB)

Text by Joaquin Miller

Music by E. S. Hosmer

This is an arrangement made by the composer for soprano, alto, and bass school chorus of a work already successful in other arrangements for men's voices, women's voices, etc. The cantata has a vigorous, heroic style yet is brief and melodious with optional passages for baritone solo, which may be sung in unison when more convenient.

Vocal Score, 40 cents

**THE MINUTE MAN** (Mixed Voices—SATB)

Text by Margaret Sidney

Music by Franz C. Bornschein

This splendid poem by Margaret Sidney has been brilliantly set to music by Mr. Bornschein. For chorus throughout, excepting a brief and grateful solo for soprano. Particularly suitable for performance in connection with the many historical celebrations now being held. The music is dramatic but practical.

Vocal Score, 75c

(Orchestration available on rental)

**THE SLEEPING BEAUTY** (Treble Voices—SSA)

Text by Lord Tennyson Music by Frances McCollin

A singable, practical work based on the familiar Tennyson legend with well-written choruses and solos for soprano, or tenor. Time, 17 minutes.

Vocal Score, 60c (Orchestration available on rental)

**BARBARA FRIETCHIE** (Mixed Voices—SSATB)

Text by John Greenleaf Whittier Music by Jules Jordan

Transposed from the original, this school edition of the musical setting of the famous patriotic poem is especially adapted for use in schools in which the male voices are few or undeveloped. Solo for soprano. Time of performance is about 15 minutes.

Vocal Score, 35 cents

### For College Glee Clubs and Choruses

**THE HIGHWAYMAN** (Mixed Voices—SATB)

Text by Alfred Noyes

Music by Deems Taylor

An entirely choral cantata, except for incidental baritone solos. Not difficult to sing, and about 30 minutes in length. Also published for treble voices with baritone solo.

Vocal Score, \$1.00 (Orchestration available on rental)

**THE CALL TO FREEDOM** (Mixed Voices—SATB)

Words and Music by Victor Herbert

Particularly timely is this stirring, patriotic ode. Definitely one of Herbert's more serious works, it is worthy of a well-trained chorus—offers a fine opportunity for a soprano soloist. Runs about 15 minutes. Also published for men's voices with soprano solo.

Vocal Score, 60c (Orchestration available on rental)

**THE BUILDING OF THE SHIP** (Mixed Voices—SATB)

Text by H. W. Longfellow

Music by Henry Lahee

A forceful cantata, inspired by the ever-popular poem of Longfellow, for mixed chorus and solo voices (soprano, alto, tenor, baritone, and bass). Depicting in music the thoughts and hopes that enter into the building of a ship, a performance now would be very timely. Time, 1 hour, 15 minutes.

Vocal Score, \$1.00 (Orchestration available on rental)

**THE FATHER OF WATERS** (Mixed Voices—SATB)

Text by Nelle Richmond Eberhart

Music by Charles Wakefield Cadman

Brilliantly effective, but not too difficult music, and a fine poem, setting forth the historic, majestic, and relentless aspects of the mighty Mississippi. Solos for soprano, tenor and baritone. Time, 1 hour.

Vocal Score, \$1.00 (Orchestration available on rental)

**IN MUSIC'S PRAISE** (Mixed Voices—SATB)

Text by G. F. R. Anderson

Music by Henry Hadley

It is refreshing to find vigorous, inventive and musical thought expressed with clearness and directness as in this cantata. This is an excellent program number. Solos for soprano, tenor, and bass.

Vocal Score, \$1.25 (Orchestration available on rental)

**GRAND OPERA IN CANTATA FORM**

Choral Fantasias for Mixed Voices

These gems from grand opera require no costumes or scenery and may be presented in about fifteen minutes. Of course, all parts are well within the range of school chorus voices. The difficult passages have been slightly modified, without detracting from the effectiveness of the music. Orchestration available on rental.

**CARMEN** (Bizet) 50c **LOHENGRIN** (Wagner) 60c

**FAUST** (Gounod) 50c **TANNHAUSER** (Wagner) 60c

**IL TROVATORE** (Verdi) 50c **PINAFORE** (Sullivan) 50c

**THE CHIMES OF NORMANDY** (Planquette) 50c

# Book and Music Reviews

## BOOKS

**The History of Music in Performance: The Art of Musical Interpretation from the Renaissance to Our Day**, by Frederick Dorian. [New York: W. W. Norton & Company, Inc., 1942. 387 pp. \$4.00.]

The Norton Bookshelf of Musicology is getting longer and more useful every year. To the list which began with Paul Bekker and grew to include Sachs, Lang, Reese, Graf, Chase, Slonimsky, Moore, Krenek, Piston, and Samaroff is now added a book which supplements the others in an interesting manner. Dr. Dorian, of Carnegie Tech., explains that his book "is not a history of music," but he proves convincingly that an interpreter needs to know that subject, and know it well.

Music only exists in performance. Without performances, music is merely "Noten," as the Germans say. However, our curious habit of saying, "He plays without his music," suggests the confusion we live in with regard to performing music. It is unfortunately true that many people do play without the music, even when they have the notes in front of them, and sometimes even when they play all the notes "correctly," just as they appear. To recreate the music of the past, we need more than the notes on paper. We need all the data we can get on the musical habits, tastes, and resources of our ancestors before we can claim to perform their compositions "with the music."

Dorian's book is full of information which is bound to be of value to sincere artists anxious to learn more about the music they interpret. It will have no meaning or value to those who know the answers already, to those who think their business as musicians is to bring old music "up to date." We shall have to have a revolution in performance and education before style means anything but the personal fashion of the conductor and the crooner. But for those of us who believe that "Fashion Is Spinach," this is a good book.

—Warren D. Allen

**The Buoyant Voice: Acquired by Correct Pitch-Control**, by Ferdinand Dunkley. [Boston: C. C. Birchard and Company, 1942. 106 pp.]

This is an arresting book, filled with real helps to the understanding of the mental and physical processes of voice production. No other book in this reviewer's experience has so well and fully probed the relation between conception and action in vocalization. The author states numerous principles which cannot fail to be helpful to the teacher and student of singing.

With so many good things in the book, it is unfortunate that the main thesis of the author is questionable. He states in the preface that he does not expect his findings to be accepted without controversy, but the danger is that many, after reading his description of the steps he advocates, will ignore them. After all, if a voice is expressive in quality, adequate in range, controlled in dynamics, precise in articulation, and produced without facial grimaces or other unnatural physical actions, the method used in its training is good. The reader of a book on voice production is usually deprived of such verification of the teacher's claims and must depend upon logical analysis of his text. Mr. Dunkley relates strength, relaxation, resonance, breathing, ton quality, and emotion each to specific pitches (widely varied) which are mentally conceived before singing begins. A series of exercises involving energetic gestures prepares the pupil to achieve the objectives of the author.

It may seem absurd to recommend a book whose central idea is rejected, but the reviewer feels that an open-minded teacher or advanced student will find much more wheat than chaff in the publication.

—Charles M. Dennis

**This Modern Music: A Guide for the Bewildered Listener**, by John Tasker Howard. [New York: Thomas Y. Crowell Company, 1942. 234 pp. \$2.50.]

Mr. Howard has added another to his growing list of good books. This one is designedly not so exhaustive as some of his earlier studies, but it is not less enlightening and dependable. I doubt whether, for the average musician — teacher, player, or what not—a more illuminating introduction to the intricacies of modern compositional practices can be found.

Chapters III to X inclusive specifically describe, as non-technically as possible, the total substance and composition of modern music under the various categories into which it can be fitted. Dissonance, impressionism, atonality, polytonality, neoclassicism, workaday music for everyday use (*gebrauchsmusik*), swing, tone clusters, and quarter-tone and other scales, are fully described in these pages. Numerous well-chosen musical excerpts from the better-known works of composers belonging to the various schools illustrate the descriptions. Since "atonal" and "polytonal" imply a departure from something tonal and unisonal, the author begins (chapter III) with the acoustic series, the common chord, and other elements of classical harmony, together with antecedent groupings, such as organum. This technical portion is very simply written and certainly is the minimum technical statement that would have served either author or reader.

General viewpoints, reflective comment, and critical evaluations and appreciations are generously interspersed in the more factual matter of these chapters.

The two chapters preceding, namely, People Have Never Liked Modern Music—at First, and Music Tells How People Think, and Act, while categorically general, contain, on their part, much illuminating factual matter.

In factual presentation the book is unqualifiedly admirable, and since the facts are what people want, this book should be eagerly devoured by many thousands who now are somewhat imperfectly informed. In its general reflections, however, the book is, while highly stimulating to thought, hardly so satisfying. Of course one does not want or expect the author to pronounce a pontifical judgment upon any or all modern music; and Mr. Howard has not a trace of the egotism or bigotry necessary to such a pronouncement. But when general thought from which opinions might be formed is brought before the reader, Mr. Howard—and this is in common with all other commentators I have read—hardly develops all phases of the question.

Take, for instance, the matter of the first chapter. It may—it must to some extent—be true that any composer (or any creative spirit) will be distastefully "modern" to his contemporaries, and because earlier composers have been assailed, the conclusion is suggested, by analogy, that our lack of appreciation of some atonalist or other is due to a mental ossification. But quite as good a case can be made out on the thesis advanced by Kenyon Cox in his book "Artist and Public," namely, that the artists of Michael Angelo's time worked for a public that liked and understood them, and that only with the beginning of the nineteenth century, when the craftsmen and their guilds had disappeared, did the rift that set the artist apart as a "misunderstood" being appear and begin steadily to widen. (And what about the Elizabethan madrigalists in this connection?)

True, Mr. Howard says pointedly: "Progress and change are by no means synonymous" (and one thinks of Joseph Conrad: "Action . . . the barbed hook baited with the illusion of progress"), but the balancing thought is not developed. Again, he argues that the confusion, complexity, cacophony, and disquiet of modern music reflects the complexity and perturbation of our modern world. Undoubtedly true; but why not point out, as any psychologist or psychiatrist might, that this is a symptom of mental indigestion, an inability to control and integrate experience, and that great minds are distinguished precisely by this ability to control and integrate their sensory and mental content no matter how chaotic the circumstances. Here, too, but only in a quotation from Carl Engel, is a hint of the balancing thought. Engel says: "For the noblest music, among admittedly great music, is that which fills the hearer with a serene earnestness and calm."

But perhaps in the chapter on Workaday Music the author gives sufficient answer to the dilemma propounded by Kenyon Cox; and Mr. Howard does raise the question, very pointedly, as to whether expressive music can be expected to emerge from mathematical formulas. In any case, he has given so much that is of splendid value that what he may not have given sinks into insignificance. And if the book were not as stimulating as a package of vitamins, it would hardly have provoked the reviewer to all this mentation. —Will Earhart

**Music in Latin America: A Brief Survey**, compiled by Charles Seeger. [Washington: Pan American Union, 1942. Club and Study Series, No. 3. 73 pp. Mimeographed. 25c.]

This survey was compiled by Charles Seeger from books, articles, and unpublished writings of William Berrien, Gilbert Chase, Evans Clark, Harold Courlander, Gustavo Duran, Albert T. Luper, and Carleton Sprague Smith. Mr. Seeger points out that the survey "contains no original research and is, in the strictest sense of the word, a compilation." Valuable information is provided under four general categories: Pre-Columbian Music, The Colonial Period, The Nineteenth Century, Music of Today. To the student or teacher interested in Latin-American music, the summaries given country by country constitute the most valuable features of the booklet. These summaries list the individuals and institutions of significance in the countries surveyed. With this information and through reference to phonograph recordings of some of the music discussed, one may gain a good over-all idea of Latin-American music and the men who make and arrange it.

The material contains minor inaccuracies, such as the inclusion of Lucia Vásquez as a composer and director of the National Conservatory in Bogotá. She is not a composer, but was the capable administrator of the conservatory for several years, until late in 1941. The omission of Hékel Tavares from the list of Brazilian composers may be no inadvertence, inasmuch as he is not highly regarded by many of his fellow musicians, but his compositions are performed in Brazil and elsewhere, and not liking a composer is poor excuse for ignoring his work. Such omissions, however, are of little importance when one considers the wealth of material contained in the compilation.

Altogether a valuable addition to the steadily increasing sources of information about the music of colorful and interesting people.

—John W. Beattie

#### "A SINGING SCHOOL"

**We Sing** (Fourth-Grade Songbook in "A Singing School"), edited by Theresa Armitage, Peter W. Dykema, Gladys Pitcher; advisory editors: Charles H. Farnsworth, Herman F. Smith; recording editor: Peter W. Dykema; radio editor: Franklin Dunham; art editor: Martha Powell Setchell. [Boston: C. C. Birchard and Company, 1940, 1942. Songbook, 192 pp., 80c; Teacher's Manual, 92 pp., 50c; Accompaniment Book, 244 pp., \$1.00.]

Fourth book in the music series entitled "A Singing School," "We Sing" is the third to be placed in the hands of the children. It is definitely a music reader, a "note" rather than a "rote" book, the fresh, attractive material being planned to give facility in accurate music reading. The ingenious drawings; the large type; the rote and observation songs; the themes from the masters; the selections for appreciation study; the suggestions for rhythmic, dramatic, and creative activities, including a full-length children's version of "Hansel and Gretel"; the directions for recording and writing music—all these, as well as the high musical character of the songs intended for reading, will not only attract and delight the children, but will supplement and reinforce their reading activity. A number of attractive descants, two- and three-part rounds, and two-voiced cadences pave the way for future part singing.

The book of accompaniments is a real work of art, the well-written accompaniments employing frequent touches of the modern idiom.

—Clara E. Starr

**Our Land of Song** (Fifth-Grade Songbook in "A Singing School"), edited by Theresa Armitage, Peter W. Dykema, Gladys Pitcher, David Stevens, J. Lillian Vandevere; advisory editors: Charles H. Farnsworth, Herman F. Smith; art editor: Martha Powell Setchell. [Boston: C. C. Birchard and Company, 1942. 208 pp., 92c.]

Continuing the journey along the "Music Road" started in the earlier books of this series, this is "a book of songs about our country and its great men, songs which Americans have sung for many years, songs written by living Americans, songs from our good neighbor countries to the north and south, and songs from other countries which have been the homes of many who are now Americans."

A classified index suggests great possibilities in a well-planned program of integration. The Reading Section includes delightful song material for the review of old problems and the introduction of new tonal and rhythmic problems. A considerable section is devoted to songs of America. There are songs of the seasons and special days, a group of songs for the school glee club, and a complete operetta, "The Special Town Meeting," with libretto by David Stevens and music by Gladys Pitcher. The music and detailed directions for ten attractive folk and period dances make possible a continuation of rhythmic activities adapted to this grade level.

Since this book stresses love of country and the development of good citizenship, it is appropriately bound in an attractive red-white-and-blue cover. A book of accompaniments and a teacher's manual will follow.

—C. E. S.

#### SCORES

**Rhapsody in Blue**, by George Gershwin, scored by Ferde Grofé. Miniature Orchestra Score. [New York: Harms, Inc. \$2.00.] Toscanini's recent performance of this number has created a tremendous interest in it among the more serious musicians. This miniature score, very readable, will be most welcome to conductors, music students, and arrangers. This is the type of number which will help tremendously to popularize the school orchestra. A study of the score will show that it is much easier to play than many of the numbers which appear on the class A contest lists, although it does require full instrumentation and a fine pianist.

—Paul Van Bodegraven

**Symphonic Skeleton Scores, No. 7:** Tschaikowsky, Symphony No. 4 in F Minor. [Philadelphia: Theodore Presser Co. Price 35c.] The main melodic outline of the symphony is given on a single staff, the idea being that the eye will assist the ear in following the course of the music. The foreword contains a discussion of form and a plan of the structure of the work. The price may make possible having enough copies for all members of a class to follow during the listening lesson, where the cost of small full scores would be prohibitive. In such a case the skeleton score would be useful. It could scarcely replace the full score for reference purposes, however, although as an additional aid it would be worthy of recommendation.

—Francis Findlay

#### ORCHESTRA

**The Walk to the Paradise Garden**, Intermezzo from "A Village Romeo and Juliet," by Frederick Delius, arr. by Sir Thomas Beecham. [New York: Boosey-Hawkes-Belwin, Inc. A set, \$2.25, with full score, \$3.50; B set, \$3.75 and \$5.00; C set, \$5.00 and \$6.00; conductor's full score, \$2.50; extra parts, 30c ea.] This is probably Delius' most popular work and has been played by all of the major symphonies in the United States. It is rich harmonically, has unusual, varied tone colors, and is on the romantic side. Sir Thomas Beecham has reduced the score to make it playable by the average symphony orchestra. The original score is for a large orchestra comprising triple woodwinds and six horns; the arrangement has the usual woodwind section, plus English horn, and the usual brass section. All transposing reed and brass instruments are in B<sub>b</sub> and F. The music is not very hard and is well within the range of any good high-school or semiprofessional group. It probably could be classified as easy class A material. —Adolph W. Otterstein

**Gavotta**, from the Classical Symphony, Op. 25, by Serge Prokofieff. [New York: Am-Rus Music Corporation. Set of parts, \$2.75; score, 75c; extra parts, 15c ea.] A short, delightful number. Orchestration calls for a full string section, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 trumpet, 2 horns, and tympani. Parts are within the normal playing ranges. Students will enjoy this selection.

—Vincent A. Hiden

**Waltz of the Roses**, from the ballet "The Snowflower," by W. Rélikov. Small orchestra. [New York: Am-Rus Music Corporation. Set of parts, \$4.00; violin conductor, 25c; extra strings, 15c ea.] A charming number, with sweeping melodies and clever orchestration. The composer has given us a musical picture that grows with acquaintance. Not difficult. For successful performance the work requires complete small-orchestra instrumentation, as there is little cross-cuing and no part for the piano. A fine number that you will want in your library.

—V. A. H.

**I Got Plenty o' Nuttin'**, by George Gershwin; symphonic paraphrase by Hans Spialek. [New York: Gershwin Publishing Corp., Chappell & Co. sole selling agent. Small orchestra, \$1.50; full, \$2.00; symphonic, \$2.50; extra parts, 20c ea.; piano conductor, 40c.] A modern symphonic arrangement of Gershwin's ever-popular tune from "Porgy and Bess," this is scored in good Hollywood style. The tune reoccurs with various backgrounds between attractive interludes. Vocal parts are available either as a solo or mixed chorus. The arrangement is of moderate difficulty—about Class C—and takes 4½ minutes to play.

—A. W. O.

**The Army Air Corps** (Official Song of the United States Army Air Corps); words and music by Robert Crawford; vocal orchestration arr. by J. S. Seredy. [New York: Carl Fischer, Inc. 75c.] A serviceable orchestration of this stirring and effective song. Probably indispensable, in these times, for all school orchestras. Playable by instruments alone, as an accompaniment for massed singing, or as a vocal orchestration as such.

—F. F.

**3 Pieces for Orchestra** (Couperin), freely transcr. and arr. by Amadeo de Filippi. [New York: David Gornston. Score \$1.50; parts, \$2.00; extra parts, 25c ea.] The three pieces are: The Little Windmills, Sister Monique, and The Trophy. Scored for woodwinds in pairs (also playable with one flute, one oboe, and one bassoon); horns in pairs; the usual strings; with trumpet and tympani added in No. 3. Delightful music, well arranged; effective and playable. Excellent material for high-school and college orchestras.

—F. F.

**Our Own Orchestra Folio** (From Song to Symphony), selected and arranged by Lorrain E. Watters. [New York: Carl Fischer, Inc. Piano conductor, 75c; other parts, 40c ea.] Not just another folio, but one that has been prepared especially to introduce the young (elementary-grade) orchestral players to some of the more popular themes from the standard orchestral repertoire. A partial list of composers is representative of the type of music chosen: Strauss, Schumann, Brahms, Beethoven, Humperdinck, Dvorak, Tschaikowsky, Sibelius.

The parts are well arranged in playable keys and in such contrasting rhythms as to make the collection unusually interesting and educational to young players.

—C. Paul Herfurth

#### BAND

**Alla Marcia**, from "Karelia Suite," Op. 11, by Jean Sibelius, arr. by Richard Franko Goldman. [New York: Edward B. Marks Music Corporation. Full band, with conductor's score, \$3.50; symphonic, \$5.50; conductor's score, 75c; extra parts, 30c each.] A splendid arrangement of a fine composition. The march opens with the reeds in predominating parts, and after a short repeat strain the cornets enter with a melody while heavy reeds continue an interesting rhythmic figuration. A change of key brings the full brass choir into use with a very rhythmic and martial effect. The original melody then returns in the flutes and piccolo, with counterparts in the oboes and cued to the clarinets. A brilliant climax occurs after the return of the full band, which further marks the rhythmic pattern that was set up in the beginning. The number is not difficult and provides a different and refreshing composition of real merit for any concert; it may well be used on festive occasions.

—W. Hines Sims

**Czech Rhapsody**, by Jaromir Weinberger, arr. by Richard Franko Goldman. [New York: Mercury Music Corporation. Standard band, \$4.50; concert, \$6.50; symphonic, \$8.50; condensed conductor, \$1.00; extra parts, 35c ea.] Weinberger's rhapsody for orchestra certainly represents the true spirit and color of the Czech people and their customs, and this arrangement is of the highest type, giving an opportunity to every section in the symphonic band to display its ability. The entries of the various instruments are so closely interwoven that the effect of symphonic style is achieved, and yet the arrangement is not difficult. It can be played with a smaller instrumentation with pleasing results.

—Boh. Makovsky

**The Cocoanut Dance** (Characteristic Piece), by Andrew Hermann, arr. by Paul Yoder. [New York: Broadcast Music, Inc. Full band, \$2.00; symphonic, \$3.00; condensed conductor's part, 50c; extra parts, 20c ea.] This composition lends itself well to the xylophone solo at the Allegretto. The fanfare section at the beginning paves the way for an Andante, which in turn is followed by a short modulation into the Allegretto mentioned above. By using the imagination one may see the dance in progress from this Allegretto to the end.

—B. M.

**Two Costa Rican Dances:** "El son de la luna" and "Mi flata," by José Quesada, arr. by Angel del Bustos. [Providence, R. I.: Axelrod Publications, Inc. Published separately: full band, \$2.00; symphonic, \$3.00; conductor's part, 35c; other parts, 20c ea. Published with the coöperation of the Music Division, Pan American Union.] While both of these selections are interesting and timely, "Mi flata" seems to be the better number for concert purposes. It is slightly more difficult than "El son de la luna," but it has more variety and greater rhythmic appeal. Both works are possible for an average high-school band, but require exactitude in the articulation of the catchy figures which identify them as Latin-American dance music.

Having been published with the coöperation of the Pan American Union, it is surprising that the edition is rather meager in matters of editing. The conductor's score is scarcely adequate, style and dynamic markings are scattered sparsely through the parts, and no interpretive directions are offered.

—Clifford P. Lillya

**Valse Ballet,** by James M. Fulton. [Philadelphia: Oliver Ditson Company, Theodore Presser Co., Distributors. Full band, score and parts, \$2.00; extra conductor part, 40c; other extra parts, 15c ea.] This piece, in the style of the concert waltz, is nothing pretentious—just a good, tuneful composition that is useful in every band library. Scored for military band, it imposes no special training problems. Class C bands will have no trouble in performing it.

—Leo J. Dvorak

#### STRINGS

**Assembled Edition of Original Pieces and Arrangements for Violin and Piano, Vols. I and II,** by Fritz Kreisler. [New York: Charles Foley. \$1.00 and \$2.00, resp.] Volume I of this collection is an excellent set of easy solo pieces suitable for junior- or senior-high-school students. Most of the numbers are in first position; some are in third. The editing is very good, the solo part being carefully marked as to fingering and bowing, with the divisions of the bow as well as up- and down-bows indicated throughout. The eight pieces are well chosen in a variety of styles and could be used advantageously both as study material and on recital programs.

Volume II (Second Assembled Edition) is somewhat more advanced than Volume I and could follow it logically in a course of study; it is a volume that could well be in the library of every young violinist. The collection contains several original compositions of Kreisler, including three in the style of the early masters, as well as solos of the romantic and national schools, excellently arranged by Kreisler; there is one piece for unaccompanied violin. This collection has many things to recommend it as both study and recital material: the variety of styles, the variety of musical and rhythmic problems, and the technical problems involved, all of which make the book an excellent source of study material; in addition, the interest and musical value contained in the compositions make them good for recital purposes. The piano parts are exceptionally good throughout and add a great deal to the value of the pieces. I should suggest that every serious young violinist learn all of these pieces as an introduction to the styles of the various periods and at the same time as a means of advancing his general technical and musical ability through a most enjoyable course of study.

—John H. Stehn

**Concerto, Op. 106,** by Edvard Moritz. Cello and piano (orchestra). [New York: Maxwell Wener Publications, David Gornston, Selling Agent. \$3.50.] A well-knit, serious, and important addition to cello literature. In addition to extensive technical passages, there are many opportunities for fine cantilena playing. The composer has dedicated this concerto to Gregor Piatigorsky, who has added it to his repertoire.

—David Mattern

**Carl Flesch Scale System,** adapted for the viola by Charlotte Karman. [New York: Carl Fischer, Inc. \$2.50. Also pub. for the violin, \$2.50.] A standard work for violin, adroitly adapted for viola. A valuable addition to the limited literature for this instrument. As in the case of the violin edition, the work is intended for somewhat advanced study, although in every key there are some exercises in scales and arpeggios which should be immediately within reach of the young player.

—T. Frank Coulter

**The Modern Technique of Violin Bowing,** by Harold Berkley. [New York: G. Schirmer, Inc. \$1.00.] A valuable and timely text that not only covers one of the school orchestra leader's most acute problems but is of definite value to the violin student. Practically all the bowing problems of the average violinist are discussed in an intelligent manner, and every point is illustrated with numerous wisely chosen examples. The work is a valuable acquisition for the library of every violin student, teacher, and orchestral conductor.

—T. F. C.

#### WOODWINDS

**Song-Dance of the Shepherd Lehl,** from the opera "The Snow Maiden," by Rimsky-Korsakoff, arr. for clarinet and piano by Simeon Bellison. [New York: Carl Fischer, Inc. 65c.] The original of this arrangement is known as Lehl's Third Song, and is in Act III, immediately following the famous Dance of the Tumblers. The pastoral themes are beautifully simple and unaffected. The 19-measure unaccompanied introduction by the clarinet is effective. The arrangement is written in A minor for the clarinet, does not use a single accidental in the solo part, and employs a range of only two octaves from B (below middle C). It should appeal to players of modest ability, since, while simple, it "sounds like something." Grade II.

—George P. Spangler

**26 Studies for Flute, Op. 107,** by Furstenau, Books I and II, rev. by Louis A. Hahn. [Cincinnati: Fillmore Music House. \$1.25 ea. vol.] A welcome addition to flute literature is this group of twenty-six technical studies which are now available in an American edition supplemented by the worth-while additions of Mr. Hahn. Originally the studies were compiled in two volumes, one confined to the sharp keys, the other to the flats. Now the sharps and flats alternate throughout the two volumes, covering all major and minor keys. Each étude is preceded by a scale pattern and a style exercise of cadenza proportions. There is opportunity in these studies for good technical development, but the player needs to have previously acquired a fair technique to cope with them.

—George Waln

**Lentz Method for Bassoon, Book Two,** by Don Lentz. [New York: Boosey-Hawkes-Belwin, Inc. \$1.00.] Written to follow a beginning method. Exercises in major and minor are progressively arranged, include the more difficult keys, and cover a variety of rhythmical problems and the important tenor clef. Embellishments are especially well presented. A fine group of excerpts from the classics is included for developing musicianly playing. Progress is gradual and systematic. Upon completion of this book the student should be well equipped. A fine, complete, intermediate method.

—V. A. H.

#### BRASSES

**War March of the Priests,** from "Athalia," by Felix Mendelssohn. Arr. for four B<sub>b</sub> cornets (or trumpets) by Leonard B. Smith. [New York: Mills Music, Inc. Complete with full score, \$1.25; full score only, 50c; parts, 20c ea.] An abbreviated version of the famous march, containing a lot of good trumpeting. Some effort has been made to distribute the interest among all players, rather than confining it to the first. Should be interesting to high-school players.

—F. F.

**La Violette Quartet Album, Vol. II,** by Wesley La Violette. Four trombones, or three trombones and tuba or baritone. [New York: Boosey-Hawkes-Belwin, Inc. 60c.] Here is real training material for serious young trombonists. Written in modern contrapuntal style, all voices are melodic and rhythmically independent. It has long been the writer's feeling that players who are schooled young in this type of music make the best band and orchestra members in later years. As in all contrapuntal music, every player must really play his part. Grade IV.

—J. Irving Tallmadge

#### PIANO

**The Child Mozart (Childhood Days of Famous Composers Series),** by Lottie Ellsworth Coit and Ruth Bampton. [Philadelphia: Theodore Presser Co. 35c.] In addition to six little pieces by Mozart, this book includes interesting illustrative and descriptive material. A special feature of the book is the inclusion of suggestions for presenting the material in the form of a musical play with specific helps for constructing a miniature stage.

—Raymond Burrows

**Collection espagnole:** From Albeniz to Villa-Lobos, ed. by Felix Guenther. Piano solo. [New York: Edward B. Marks Music Corporation. \$1.00.] At a time when there is a natural interest in Latin-American culture, we welcome this volume, which includes not only numbers from Brazil, Chile, Cuba, Guatemala, and Argentina, but also masterpieces from the Spanish hands of Albeniz, Chavarrí, Falla, Granados, Longas, and Turina. The pieces selected are colorful and effective. They should prove popular in both studio and drawingroom. Many of the numbers included are already well known in this country. The range of difficulty is from fourth to sixth grade.

—R. B.

**Six Short Tales for Young Pianists,** by Bernard Wagenaar. [New York: Chappell & Co., Inc. 50c.] These little pieces by a talented contemporary composer present an excellent introduction to the modern idiom for students in their second year of piano study. The program suggested by each title gives some definite interpretive goal for the young performer. Needless to say, the music is in good taste, and has definite artistic value.

—R. B.

#### RECORDER

**The Reutz Recorder Book (A Complete Introduction to Playing the Recorder),** by Manfred Reutz; English texts by Willis Wager. [New York: G. Schirmer, Inc. \$1.25.] A fine elementary approach to the recorder, including 125 solos and duets. Progress is developed through the use of increasingly difficult tunes. Most of the tunes are from the folk songs and other music of various countries. The inclusion of the words to many of the songs makes this particular method valuable to the person who likes the singing approach to the teaching of instruments. The presentation of technical problems is given in a consistent fashion, but always is kept incidental to the melodic content. The illustrations are especially well done and are well placed in relation to the study material. Interesting and easy duets appear early in the text.

—Eugene Weigel

#### OPERA

**In Robot Land (Operetta in Two Acts for Men's Voices),** by L. E. Yeamans. [Philadelphia: Theodore Presser Co. Vocal score, 75c. Performance rights granted upon purchase of 15 copies.] This operetta should meet the demands of many groups who are casting about for a jolly, rapidly moving evening's entertainment to be given by an exclusively male chorus. Popular in type, the music is attractive and tuneful, and the plot is filled with amusing situations. Performing time: 1 hour, 30 minutes.

—C. E. S.

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### CHORUS

**Choral Rhapsody** ("Pioneers"). Poetry by Walt Whitman, adapted and set to music by George Frederick McKay. For mixed voices with orchestral accompaniment. [Boston: C. C. Birchard & Co. 75c. Orchestral accompaniment (optional): 3 trumpets, 3 trombones, 4 horns, tympani. Rental, \$4.00 one month.] The musical setting and the voicing of this Walt Whitman poem combine to provide an excellent medium of expression for the choral group wishing to do a fine work on early Americana. Not too difficult vocally. Highly recommended. Grand audience appeal. —Harold Tallman

**The Two Americas:** A Romantic Patriotic Narrative; poem by Mary Carolyn Davies; music by Domenico Savino. For baritone solo and mixed chorus, with piano accompaniment. [New York: Robbins Music Corporation, 1942. 75c.] This composition apparently was written in support of the "good-neighbor" policy. The insertion of Latin-American folk songs serves not only to depict the feeling and character of the Americas to the south of us, but also, intertwined as they are throughout with recognizable snatches of United States and Canadian folk songs, to express the unity of North and South America in their present common purpose. —Bertha W. Bailey

**The Golden Age of the Madrigal** (Twelve Italian Madrigals for Five-part Chorus of Mixed Voices), selected, edited, and annotated by Alfred Einstein, with original Italian texts and English versions by Gustave Reese. [New York: G. Schirmer, Inc. \$1.25.] This book contains twelve very beautiful Italian madrigals for five voices. These have not hitherto been presented in a cappella form. They are truly beautiful, and in the hands of experienced singers they will make the "historical" madrigal come to life. —Hazel B. Nohavec

**The Gregorian Kyriale** (Requiem Mass included), with organ accomp't. by Rev. Carlo Rossini. [New York: J. Fischer & Bro. Middle voice-range. \$2.50.] A very fine volume of Gregorian chants in modern notation with instrumental accompaniment. A valuable book for musicians desiring to acquaint themselves with Gregorian literature. —George Howerton

### J. Fischer & Bro., New York

Choruses in Octavo Form: The Arkansas Traveler (American folk song), arr. by Gena Branscombe. SSA, accomp'd. 16c. A setting for women's voices of the familiar tune; on the intricate side. —G. H.

'Twas on One Sunday Morning (American folk song), adapted by John W. Work. SATB, accomp'd. 15c. An old folk song in a moderately difficult setting. —G. H.

### Harold Flammer, Inc., New York

Choral Series, Secular: (1) Waltz of the Flowers, by Tschaikowsky, arr. by Wallingford Riegger; words by Rhoda Newton. SAB (S divided), accomp'd. 16c. An excellent arrangement of a beautiful melody. All parts are equally interesting and worthy of study. I don't think boys will object to singing this flower song. Needs a good high baritone. (2) The Winds of March, by Pearl Adams, arr. by Wallingford Riegger; words by Birdsall Otis Edey. SSA, accomp'd. 15c. Moderately easy spring festival song. Girls will like the dramatic treatment of the text. (3) Glory to God in the Highest! (The Angel's Song), by Pergolesi, arr. by Wallingford Riegger; accomp'd. by Vincent Novello (1781-1861); text: St. Luke, 2: 14. SSA with optional solos; organ or piano accomp'd. 16c. A beautiful song that girls will want to study persistently enough to do beautifully. Moderately difficult. A real song for girls who take their singing seriously. Use it next Christmas! (4) O Sing unto the Lord, by Johann Leo Hassler (1564-1612), arr. by Wallingford Riegger; text freely adapted from the Bible. SSA, a cappella. 15c. It is well for girls to have an opportunity to sing such fine music—they deserve the best! The Hassler melodies are beautiful. Present more of this type of musical literature to enrich the knowledge of your choral groups.—R. J.

### Galaxy Music Corporation, New York

Galaxy Octavo: (1) The Shepherd Girl, by Pietro Yon; words by Jessie Gresham. SSA, accomp'd. 12c. As dainty and delightful as a china shepherd girl. A gay and charming song, easy and fun to sing. (2) Thine Is My Heart, by Schubert, arr. by Harvey Enders; words by Wilhelm Müller, English version by arranger. TTBB, accomp'd. 10c. All boys like to sing the Schubert songs. This is an easy one, with three stanzas and refrain. First tenor to A. —Ruth Jenkins

Galaxy Choruses for Women's Voices: (1) Goosie, Goosie Gander (A Mother Goose Setting in the Style of Mozart), by Katherine K. Davis. SATB, accomp'd. 16c. A novelty song written in the sometimes florid, sometimes simple style of Mozart. (2) Tender Vigil, by Phillip James. SSAA, accomp'd. 15c. This is a very tuneful number with colorful harmony. The accompaniment is brilliant but not difficult. (3) To Morning, by Laurence Powell; poem by William Blake. SSAA, a cappella. 15c. An unaccompanied number for four-part women's voices. This should not be considered undesirable by conductors of average groups for that reason. It is an excellent number and the range of the two outer voices is less than two octaves. —Ruth B. Hill

### H. W. Gray Co., Inc., New York

Church Music Review Series: (1) Easter Dawn, by W. S. Goldsworthy; words by Canon Pascal Harrower. SATB; organ accomp'd. 15c. An interesting interpretive setting of a beau-

tiful poem. The music is difficult in spots because of dissonances, but there are some very beautiful passages. Calls for good singing and would interest choir directors who like the unusual. (2) Glory Be to God, by Rachmaninoff (melody of the Znamen tradition), arr. by Gretchaninoff. TTBB, a cappella. 12c. A "gorgeous" concert piece for a first-rate male chorus. Wide range of voices and division into as many as eleven parts indicated. Music in two splendidly contrasted sections. (3) I Heard Two Soldiers Talking, by George W. Kemmer; words by Theodosia Garrison. SATB with alto solo and descant; organ accomp't. 15c. A plaintive, appealing melody is used for the three stanzas, with variation in manner of presentation. Easy but effective. (4) Three Easter Carols, Set 2. (a) I Look to the East! Old German melody, harm. by J. S. Bach, ed. by Alfred Whitehead; text by Staines Franklin. b. Jesus Christ Is Risen Today. Melody by J. H. Ahle, harm. by J. S. Bach, ed. by Alfred Whitehead; words, anon. 18th century, and Staines Franklin. c. Finished Is the Battle Now, by Alfred Whitehead; words transl. from the Latin by J. M. Neale.) Fine and useful music with enough variety to make the three carols usable as a group on a program. The second is difficult; the other two moderately easy.

—Anne Grace O'Callaghan

### Hall & McCreary Company, Chicago

Choral Octavos: Oh! Susanna, by Stephen Foster, arr. by Ralph E. Marryott. SATB, a cappella. 12c. Mr. Marryott has given us another attractive version of this oft-heard song by Foster.

—Raymond Burrows

### Harms, Inc., New York

Sigmund Romberg Series: (1) One Alone, from "The Desert Song." Words by Otto Harbach and Oscar Hammerstein, II; music by Sigmund Romberg, arr. by Douglas MacLean. SSA, SATB, accomp. 16c. Easy arrangements for both women's and mixed chorus. Treatments in both are standard. Should give no difficulty to the average school choruses. (2) One Kiss, from "The New Moon." Words by Oscar Hammerstein, II; music by Sigmund Romberg, arr. by Douglas MacLean. SSA, with soprano solo, accomp. 18c. Solo soprano in verse and first chorus, with humming accomp. in chorus. Easy for almost any girls' chorus. Appealing melody. (3) Stout-hearted Men, from "The New Moon." Words by Oscar Hammerstein, II; music by Sigmund Romberg, arr. by Douglas MacLean. SATB, accomp. 16c. A good, straightforward treatment of the well-known marching song. Has considerable verve, vigorous appeal, and somewhat heroic quality. Not difficult.

—Chester R. Duncan

### Nell A. Kjos Music Co., Chicago

Standard Choral Repertoire Series: Legend (Lovely the Garden), by Tschaikowsky, arr. by Chas. Grayson; English text by Frederic Mercer. SATB, a cappella. 10c. This attractive number is one of those slow-moving arrangements in simple harmony which are so valuable for helping the sections of a youthful chorus to hear each other's parts. The reading is simple and there is excellent opportunity for a tremendous dynamic range from very soft to very loud.

—R. B.

Selected Octavo Series: (1) Hoodah Day, by Stephen Foster, arr. by A. R. Lamont; text from "Camptown Races." SSA, accomp'd. 12c. The girls' glee club with a light touch and effective accompaniment can make this setting of the Foster gem delightful. (2) Song of an Old Fisherman, by Normand Lockwood. SA, a cappella. 10c. Using the syllable "la" throughout, Mr. Lockwood has contrived a charming version for public performance from three old Capri songs. The pulse fluctuates from a three-beat to a two-beat measure, with an occasional four-beat measure thrown in.

—R. B.

Music for Fun Series: Pat-a-Pan (Burgundian carol). Music and words arr. by Beatrice and Max Krone. SATB, with optional piano, flute (or recorder), and small drum. 15c. This number is well edited and is especially adaptable by small ensembles. The piano, flute (or recorder), and small drum accompaniment would add to the interest and variety of a program. The second verse is arranged for girls' voices. A good program number with strong rhythmic appeal. Medium.

—J. Russell Paxton

### G. Ricordi & Co., Inc., New York

Collection of Part Songs and Choruses: (1) Let Us Cheer the Weary Traveler (Negro spiritual), harm. and arr. by George W. Kemmer. SATB, with organ accomp't. 15c. The simplicity of harmonization and repetition of theme carry out the idea of the spiritual. The soprano is low in spots. Descant and solo are effective. (2) Lord I Wan' To Be More Lovin' (Negro spiritual), arr. by George W. Kemmer. SATB, a cappella. 15c. Appealing melody. Lowest bass notes would be more singable an octave higher.

—F. Edna Davis

### M. Witmark & Sons, New York

Witmark Choral Library, Three-part SSA: The Message of the Violet, by Gustav Luders, arr. by Douglas MacLean; words by Frank Pixley. Accomp'd. 15c. A simple and tuneful number suitable for beginning girls' glee club.

—H. B. N.

Witmark Choral Library, Three-part SAB: I Can't Do the Sum, by Victor Herbert, arr. by Douglas MacLean; lyric by Glen MacDonough. Accomp'd. 15c. Typical Herbert music. A good encore number. Boys will enjoy it because of the accent and tempo.

—H. B. N.

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# The Wartime Program in Action

SINCE THE PURPOSE of this department is to give tangible recognition to music education's contributions to the war effort and, through so doing, to stimulate further contributions, it would seem that from time to time it might be helpful to preface these columns with excerpts from the general commentary of Osbourne McConathy on the C.B.S. "Music on a Holiday—Music for Victory" programs, during the latter part of which are regularly broadcast reports similar to those printed here. In addition to being commentator on "Music for Victory," Mr. McConathy is chairman of the Columbia School of the Air Advisory Committee of M.E.N.C. and a member of the Council of Past Presidents of M.E.N.C.

"IN [THE] BROADCASTS you have received reports of school music activities from all parts of the country. The list is truly impressive. It may be summarized under five headings:

"(1) High-school bands, orchestras, and choruses have faithfully appeared at railway stations to give a rousing and inspiring send-off to local recruits as they have left for induction centers.

"(2) High-school music organizations have done notable work in collecting scrap for war purposes.

"(3) High-school music organizations have participated in drives for selling war stamps and bonds with remarkable effectiveness.

"(4) High-school music organizations and high-school teachers and student directors have led the music in all kinds of community gatherings, stimulating unity, coöperation, enthusiasm, and patriotism.

"(5) High-school students in many localities are prepared to start singing community songs wherever the need arises, as in patriotic gatherings, black-outs, panics, and other emergencies.

"These are only a few of the ways in which high-school music is contributing to the war effort. But this list is enough to show that there is need for the music which our high-school boys and girls are prepared to give to their communities, and to convince anyone that music must be continued and expanded under the High-School Victory Corps program."

"LAST WEEK we discussed the place of music in the program of the High-School Victory Corps. The objectives of the Corps were outlined as twofold: (1) training for war service after leaving school, and (2) active participation in community war service while still in school.

"Everybody knows that music is contributing vitally to the morale and fighting spirit of our armed forces, both in camp and in battle. Our wartime leaders are making ever-increasing provision for music for our soldiers and sailors. Song leaders and band leaders are being trained to keep the spirit of music high in the hearts of our boys. Every squad is to have its own song leaders, ready at all times to start a song. Word is coming from all parts of the globe, from North Africa to the Solomon Islands, telling of the power of music to strengthen tired muscles on the march and to lift jaded spirits in camp.

"This spirit of music must be kept alive, and the young men in our High-School Victory Corps, when they take their places in the ranks of our armed forces, must be well-prepared to use music to the fullest in the wartime days ahead of them. Every use for music which our armed forces finds essential is equally essential to our youth who are fitting themselves to take their places on the battlefield. Men are needed who can play and sing, who can start a song, who can carry a tune as well as a gun. Our high schools must equip our youth in this essential spiritual part of war preparation, as well as in the material and technical phases of training.

Moreover, this training is equally important for those who are to work on the assembly line as for those on the firing line. It is as essential for the white-collar man as for the overalls man, for the WAAC as for the Blue Jacket."

"WE HAVE HAD SO MUCH to say about the High-School Victory Corps that I wonder if you listeners in the elementary schools are beginning to think our Music for Victory program is directed exclusively to the high schools. Let me assure you that such is not the case, for we are every bit as much interested in the grade schools as in the high schools. Also let me assure you that we know that the elementary-school pupils are doing their share of war work, too. In helping the sale of war stamps, in gathering scrap, in memorizing patriotic songs and teaching them to their parents, none are more enthusiastic and active than the grade-school boys and girls.

"But there is another side to this war situation which must not be lost to sight in our eagerness to do our share in the war effort.

"We must remember that democratic America today is the world's arsenal of spiritual values, the only remaining repository of the culture of the world. Our next generation is the only hope of preserving the world's cultural heritage. Our children must not be maimed by decreasing their cultural development.

"Music is essentially a natural, joyous experience to which children respond spontaneously. Surrounded as they are today by all the abnormal conditions of wartime, we cannot afford to disregard this unique means for preserving the normal childhood of the younger generation. Whatever material sacrifices may be entailed, our children must not be denied the precious boon of music."

And now, on with the reports—

TEXAS. Sponsored by the state department of education and the Texas Music Educators Association, the schools of Texas, under a special proclamation of Governor Stevenson, are holding monthly Victory Concerts. The concerts are under the general direction of Nell Parmley, state director of music. Started last October, they will continue through May of this year. Upon each of the specified monthly dates, a Victory Concert is given in every school in the state by the music department of each school. In schools having both instrumental and vocal departments, both departments are expected to join in the programs. In instances where schools do not have music departments, a program of some suitable type is presented. Admission to all programs is the purchase of war bonds or stamps. Representatives of local post offices or banks take complete charge of the selling of the war bonds and stamps at the door. The Texas State Network broadcasts from one of the concerts each month. Programs have been broadcast thus far from: North Texas Agricultural College, Arlington, October 15, under the direction of Col. Earl D. Irons; Temple, November 19, directed by Ruth Lasley, music director; Dallas, December 17, directed by Marion Flagg, director of music education; San Antonio, January 21, directed by Jerome Zoeller, Thomas Jefferson High School; Fort Worth, February 18, directed by Alma Ray, music supervisor. Future broadcasts will emanate from: Abilene, March 18, directed by R. T. Bynum, instrumental music director; Waco, April 15, directed by Lyle Skinner, instrumental music director; Austin, May 13, directed by J. Campbell Wray, vocal music director. The 15-minute broadcast takes place either before or after the local concert.

It is emphasized that the war bonds or stamps must be bought at the door for admission to the concerts. In addition to the members of the audience, the members of each participating organization are required to purchase a war bond or stamp. The denomination in every case is determined by the purchaser. There is no tax on this type of concert.

All possible agencies have been enlisted in publicizing the concerts, and local newspapers, through the Associated Press, have given the events unusual coverage.

Statistics through January indicate that 205 schools have given 375 concerts, with 35,754 students participating and 145,026 people attending; the grand total of war-bond and stamp sales is \$1,434,004.15. Texas on the alert!

MAMARONECK, N. Y. Through the efforts of Superintendent of Schools T. James Ahern and Director of Music F. Colwell Conklin, the music education program has become truly functional. Most of the work done by the schools in the war effort is carried on as a part of the activities of the High-School Victory Corps, which was formally presented to parents and community with the coöperation of the Parent-Teacher Association and the music, drama, and art departments. In addition to appearing faithfully at "bon voyage" ceremonies for local recruits leaving for induction centers, the Mamaroneck High-School Band joins other school music organizations in participating in numerous wartime functions, a few of which are here briefly mentioned.

Last November, under the auspices of the Mamaroneck War Bond and Savings Committee, a War Bond Concert was held, with music furnished by the combined bands of the senior and junior high schools, under the direction of Mr. Conklin, and the choir of the Mamaroneck Avenue School. Admission to the concert was by the purchase of a war bond or stamp, with the result that almost \$1,300 in bonds and stamps were sold. At



The music of the regular Army bands is supplemented on a vast scale by that produced by swing bands, string quartets, singing groups, and the like. Very popular is the "pocket-instrument band," because of the simplicity and practicability of the pocket-size music makers. In the photograph above is the pocket-instrument band organized at Camp Haan, California, by Music Advisor Captain King G. Stacy who stands at the right-front. Captain Stacy, chairman of Region Three, N.S.B.O.V.A., is assistant special service officer, as well as athletic and recreational officer for Camp Haan.

a patriotic rally on Pearl Harbor Day, 1942, music was furnished by the Mamaroneck High-School Band and the Central School Choir, which were joined by the community in the singing of such songs as *The Army Air Corps*, *The Marines' Hymn*, *Anchors Aweigh, America*, etc. On December 13 a brass ensemble from the high-school band and senior-high-school a cappella choir assisted at the unveiling and dedication of Larchmont's honor roll of men and women in the armed services. In all, about 300 people took part in this community gathering. On December 16 the high-school band gave a program for the P.T.A. and the next day repeated it for the entire school.

Christmas would not be Christmas without carols, even in wartime, and one form of war service which the Mamaroneck schools offered in the yuletide season just past was the singing of a 45-minute carol service on December 18 in New York's Grand Central Station, as thousands of people ran to and from trains during the evening rush hour—not, however, without pausing a moment or two to listen and be cheered by the singing. For fifteen years the school musicians have led a Christmas Eve community carol service. This year the carols received priority over everything else for several hundred people who gathered at the Larchmont Honor Roll to carol with the high-school choir, singers from the grade schools, and a brass ensemble. There was no Christmas tree and there were no Christmas lights, because of the dim-out, but the singing went on with perhaps even greater spirit and meaning than in happier years.

On December 27 a brass ensemble and the a cappella choir again assisted in the dedication of an honor roll, this time for the Village of Mamaroneck. On February 5 the high-school orchestra and a group from the high-school glee club participated in a Civilian Defense meeting in Larchmont, and on the 19th a War Bond Concert was held at the Murray Avenue School in Larchmont.

HORNELL, N.Y. At every football game last fall, the Hornell High-School Band played for community singing by the spectators. The crowds averaged 2,500 people and were very enthusiastic about the sings, according to Dean L. Harrington, president of the New York State School Music Association. The line-up leaflets distributed at the games carried the words of the songs to be sung.

TRENTON, N.J. Joseph R. Hewitt, executive vice-president of the Essex Rubber Company, is one of the many who believe that music is the universal language; he is also one of the comparative few who put such beliefs into service. His plant is turning out gas masks, rubber soles and heels, and other items for the armed forces on full-time war-production contracts, but on December 23, for two hours, the hum and clatter of the factory were stilled in favor of Christmas carols, as workers sang—on full pay—with a male chorus from the Trenton State Teachers College Choir. The workers—naturalized citizens, first-generation Americans, and others of longer background on this soil—reflected their reactions in expressions characteristically Italian, Russian, Hungarian, Negro, Polish, Greek, and Irish. After the singing, the entire plant personnel joined with the chorus and Mabel E. Bray, director of the music department at the college, in refreshments. No one questioned that the time out from work in the plant was more than made up for by the lift in workers' morale.

STOCKTON, CALIF. Seat of several small shipyards and tank-body works, a large advanced flying field, a huge Army warehouse and important motor depot, Stockton figures largely in the nation's war effort. Its regular residents are naturally concerned with what they can do for all of the strangers in their midst, and music educators are active in projects designed to bring people together and provide inspiring recreation.

Last year Virginia L. Short, high-school supervisor of orchestra and theory in the Stockton Unified School District, inaugurated a weekly program of recorded music at Stockton Field which met with such success that it is being continued this year at the request of the director of recreation at the Field. Calling the program "Music You Want," Miss Short urges every man who attends to make a request, which she tries to fill from her own extensive library of recordings, from that of the schools, or from her friends' collections; a local music firm has offered to loan whatever it has on hand that cannot be procured from these sources. Through the U.S.O., Miss Short also arranged last year to entertain in her home each week several men from the Air Corps who were anxious to hear good music. One group came regularly from January to June,

when they were transferred. From this beginning, other record-listening groups were established in the town.

This year Frank Thornton Smith, head of the high-school music department, originated a plan to increase church attendance at the post chapels and at the same time give the men a chance to sing in a mixed group and benefit from the sociability resulting therefrom. Under this plan Mr. Smith and Mr. Bodley, who leads a cappella choir at the College of the Pacific, have each organized a choir which meets once a week under the auspices of the Adult School. The young women singers have been recruited from high school and college, the men from the flying field and motor depot, and the choirs sing at the field and depot chapels every Sunday. The commandants of the two Army groups are enthusiastic about the plan, which, as far as they know, has not been tried elsewhere. It should be feasible in any military-civilian community, however.

LOUISIANA. Word has come from Lloyd Funcess, Louisiana state supervisor of music, of a highly successful effort to add zest to the music program of the High-School Victory Corps. Last October, John E. Coxe, state superintendent of education, announced a contest for an official High-School Victory Corps march song. He stated that the possible effect which a suitable march song could have on the enthusiasm and support given the Victory Corps fully justified this consideration and attention.

The winner of the contest, Frank Lee, a student in Fair Park High School, Shreveport, was introduced by Superintendent Coxe at the general session of the Louisiana Teachers Association on November 23, 1942, when the song was played by the Fair Park High-School Band and sung by choirs of Fair Park and Byrd High Schools.

In December, a circular was issued by Walter E. Purdy, assistant state supervisor of music, telling the story of *The Star-Spangled Banner* and suggesting that the new High-School Victory Corps march should receive state-wide study along with our National Anthem.

LAWRENCE, KAN. The University of Kansas Symphony Orchestra, Karl Kuersteiner, conductor, played a Victory Concert on December 3 with the assistance of a Navy chorus of 340 voices, instrumental soloists from the Navy, and the Tau Sigma Ballet, Jean

## "Music Publication in Wartime"

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Paul White

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Symphonic band.....	3.50

#### UNITED FLAGS—March

Leo Minnichbach

Full band .....	.75
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### CHORUS

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Bizet-Elkan

SSA. SATB.....	each .18
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#### WAH-NEE-TOH

(Indian Lullaby)

Curtis R. York

SATB .....	.15
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#### FIGHTING YANKS

H. Sternfeld

Unison. SSA. SATB.....	each .15
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#### ADAGIETTO ...

Bizet-Elkan

(After 103rd Psalm)

SATB. SSA.....	each .15
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Bliss, director. Corporal Dick Rice conducted the National Anthem at the opening. The program included Beethoven's *Symphony No. 5*. The U. S. Navy Chorus was directed by E. Thayer Gaston. Fifth Symphony designs done by students in the School of Fine Arts Department of Design were displayed in the lobby of the auditorium.

BLUEFIELD, W. VA. Instead of publishing a weekly school paper this year, the Journalism Department of Beaver High School is sponsoring a campaign for the sale of war stamps and bonds in the school, reports Elizabeth Shelton. The high-school a cappella choir furnished the music for the program at which the drive was launched, and each member pledged himself to purchase a dollar's worth of stamps within a month. In addition to the choir members, 550 out of a student body of 765 made the same pledge.

NEW YORK, N. Y. As a direct result of the course for music volunteers introduced in the 1942 Juilliard Summer School, class members have organized music units in the Bronx, Queens, and Bridgeport, Conn., to serve as centers of musical activity in the building of morale in the community. The course was accepted and authorized by the Greater Manhattan Civilian Defense Volunteer Office as an official undertaking. From 125 applicants, 80 were selected as qualified in musical ability, personality, and general fitness for the work; of these, 72 fulfilled requirements and received certificates. At last report, 69 of the 72 were actively engaged in volunteer music work.

INDIANA, PA. The Music Education Department of State Teachers College has prepared a Radio Study Guide featuring music of the United Nations for presentation in a ten-week series of broadcasts over station WHJB, Greensburg. Title of the study is "What We Are Fighting For."

ROCHESTER, N. Y. A ten-week Song Leader's Course is being given in the high schools. Director of Public-School Music Alfred Spouse reports that 45 diplomas have been issued to date to students who have satisfactorily completed the course.

ELKHART, IND. The War-Service School Musician plan now in force in the Elkhart public schools has been endorsed for adoption by other school systems by the Board of Control of Region Three, National School Band, Orchestra, and Vocal Associations. Prepared by the Elkhart Public-Schools Music Committee and approved by Superintendent of Schools Harold H. Church, the plan has as its purpose "to reward members of the high-school band, orchestra, and vocal organizations . . . for participating in war activities." Musical participation in the following activities counts toward points: departures of selectees, bond or stamp sales, entertainment at war plants or camps, flag-raising ceremonies, military funerals, community memorial services, air-raid wardens' meetings, meetings of auxiliary firemen or policemen, any other recognized war-effort activity. Local procedure is as follows: (1) five points are given to each student for participation in any of the approved activities; (2) when 50 points have been earned, a student is eligible for the War-Service School Musician emblem; (3) for each additional 50 points earned, a student is eligible for one additional service stripe; (4) the point system starts as of September 1942; (5) it is recommended that awards be given at a school assembly, public concert, or similar event. Regarding national procedure, it is recommended that after 60 per cent of the students of any band, orchestra, or chorus in any school have earned awards, a special award be presented to the school. Chairman of the Elkhart Public-Schools Music Committee is David W. Hughes, who is also acting chairman of Region Three Board of Control.

LONG BEACH, CALIF. Jordan High School has an orchestra variety show and a band variety show that are very popular with the service groups in and around Long Beach. Built around the major groups, the program features soloists, ensembles, a swing trio, vocalists, a skit based on imitations of international figures. The sailors at the Terminal Island Base have asked for a return engagement of the variety show, and the music groups have dates with the Ferrying Command at Long Beach and the Naval Reserve at



The recent "Parade of Bands" contest at Fort Lewis, Washington, exemplified one phase of cooperation between the Army music program and civilian music educators. In the photograph above are, left to right, Lt. F. B. Watson, special service officer, 33rd Division, Fort Lewis; Louis Wersen, director of music, Tacoma; Capt. Richard W. Grant, music advisor, Fort Lewis; Frank Anardi, director of instrumental music, Lincoln High School, Tacoma; Walter Welke, director of instrumental music, University of Washington; Cpl. William J. Sharkey, special service officer, 33rd Division, Fort Lewis. Messrs. Wersen, Anardi, and Welke were the three judges at the "Parade of Bands."

Los Alamitos. "It's a lot of fun bringing enjoyment to the boys in service, and it has had a very wholesome effect on our boys and girls," reports Carl Lindgren, president of California School Band and Orchestra Association, Southern District, who teaches at Jordan.

OHIO. In the Minerva High School, where Christine West is vocal director, twelve girls of superior ability in music were selected to form a group known as Victory Singers. Organized for the purpose of aiding the community's war effort whenever and wherever possible, the Victory Singers adhere to a strict schedule of rehearsals and discipline. Rehearsals are held twice a week, are of class length, and count toward one-fourth of a credit. Two unexcused absences mean the dropping of the student from the group, and tardiness is fined at the rate of one cent a minute, the money going into a war-stamp fund. At performances each girl wears a white cotton formal with a red jacket, and a hair corsage of war stamps.

Arthur Wise, supervisor of music in Lisbon, reports that his high-school band played for a Bond Rally sponsored by KDKA and broadcast on a coast-to-coast hookup. Nearly \$70,000 in war bonds were sold.

Wade B. Fair, president of the East District of Ohio Music Education Association, gave a radio address on January 18 over WHIZ, Zanesville, on the subject of Music in Wartime. Sponsored by the Business and Professional Women's Club of Zanesville, the talk stressed the need for community singing in the war effort.

COLORADO. Following the annual convention and clinic of the Colorado Instrumental Directors Association (see page 57), held in Denver, December 4-5, Secretary Gus E. Jackson mailed out announcements to the instrumental departments of every school in Colorado, asking them to present a Victory Concert the fourth week in February. To quote from the bulletin: "You make no trip; you play no required music; you simply play a program of your own choosing for your own people in your own community. In fact, the only difference between this and the many other concerts you have given is the fact that on that same night or during that same week many other Colorado bands and orchestras will be playing concerts in their home towns for the same reason that you are. . . . It has been suggested that the admission to the program be a 25c war stamp or a cash admittance which in turn would be given to the Red Cross. . . ." Mr. Jackson reports that the amount of Bond sales "is almost unbelievable," although complete returns are not yet available.

TEXAS. Refresher courses for music teachers are being given throughout Texas. A letter went out last fall from the state superintendent of public instruction to all school superintendents in the state, announcing that private teachers and other musicians might receive a temporary certificate on the basis of two years of college, if that two years included a course in English, one in education, one in special methods, and one other course leading to a degree in the institution in which the courses were taken. This two years of college work, plus a two-week refresher course in any of the colleges designated to give refresher courses, plus a recommendation from the school board in the town in

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The above countries signed The United Nations Declaration at Washington, D. C. on Jan. 1, 1942 or have since adhered to it.

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Brazil, Fighting France and Iraq are officially at war with the Axis; Bolivia, Chile, Colombia, Ecuador, Paraguay, Peru, Uruguay and Venezuela have broken off diplomatic relations with Germany, and like the people of Denmark, Estonia, Iceland, Iran, Latvia, Liberia, and Lithuania, are actively assisting the United Nations.

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which a teacher is needed, entitle the private teacher or other musician to a temporary certificate good for the duration. Since normal certification requires a degree and 42 credits in music, with specified subdivisions, the emergency provision is reaching a large number of persons who now can qualify as emergency teachers. "At least it will help keep music alive for the duration," comments Archie N. Jones, professor of music education at the University of Texas and author of the article "Community Singing Goes to War," which appeared in the September-October issue of the JOURNAL.

**YONKERS, N. Y.** When forty-two ninth-grade students of Benjamin Franklin Junior High School were sworn into Yonkers' first High-School Victory Corps unit several months ago, the Colors were advanced by the Victory Corps Color Guard, the Franklin Fife and Drum Corps played, the school chorus sang, and the school's a cappella choir performed the *Victory Corps March* written and composed by Mrs. Betty C. Wynne of the High School of Commerce. Adopted by this Yonkers unit, the march has been entered in the competition for a national Victory Corps song.

**PORT HURON, MICH.** The Port Huron High-School Alumni Choir, which has been an active group of singers for several years, finding its ranks depleted this year because of the war, has "gone into the community song business," reports Bess L. Hyde, high-school vocal teacher. Frank Staiger, national song leader for Kiwanis, donates his time, as do accompanists Mary Miller and Orville Payton, and the board of education donates the use of the school gymnasium. The sings are held every Sunday afternoon. The high-school choir and its vocal ensembles and soloists, as well as soloists from the community, have appeared on the programs. Alumni Choir members do the typing and mimeographing of programs, ushering, etc. "The people love it, and there are some who have not missed once."

The high-school choir presented a Thanksgiving Victory Program, using material and ideas from the bulletin distributed by the Education Section, War Savings Staff, Treasury Department. Miss Hyde's students sing *The Star-Spangled Banner* on every program, which is not unusual, but they sing it in parts, according to the Service Version, and have memorized all three stanzas—a result of their teacher's having obtained 150 copies of the official version from M.E.N.C. headquarters. Their test at the end of the first six-week period this year was to write without error the second and last stanzas.

**NEW YORK, N. Y.** "I am a pupil of P. S. 24 Manhattan," writes Silvern Rochester. "I heard your program on the radio, Music for Victory yesterday in school. I am writing to tell you that my class sang at Mother Zion Church, 137 Street, New York City to cheer some of our Service men on November 29, 1942. The church gave us (\$10.25) ten dollars and twenty-five cents with which we bought cigarettes and a carving set for the Service men at the Harlem Defense Recreation Center.

"We sang Army and Navy songs Sunday evening Dec. 6, 1942 from 7 to 8 p.m. at the Center for Service men.

"We serenaded our School December 23 with Christmas Carols.

"We sang Army and Navy songs and some hymns for a poor old crippled lady who is 94 years old after school yesterday. We are rehearsing to sing again after school hours for Service Men."

VANCOUVER, WASH. Wallace H. Hannah, director of music in Vancouver and chairman of Region One, N.S.B. O.V.A., reports: "I manage to keep busy by giving three nights a week to a recreational program in the Kaiser shipyards here—actually in a big housing unit adjacent to the yards. Five thousand rough and sturdy men (a lot of them New Yorkers) are housed in dormitories, and these are the boys I lead in community singing one night, in an instrumental group another night—everything from jew's-harp to bass fiddle—this is purely for their own amusement, you know—and one night I'm devoting to a picked group of male singers. I'm just getting started with this work, so don't know what it will lead to. But at least it's fun, and I'm doing something in the war effort."

LOGAN, UTAH. F. H. Baugh, Jr., Utah State Representative on the Executive Board of the California-Western Music Educators Conference and temporary president of the Utah Music Educators Association, writes: "Everywhere I go, we do something as a group or as soloists to keep up the spirit of our people. I have been to see all our drafted men leave town, and it is usually very early in the morning. Our high-school band is always there also. Sometimes it has been my privilege to talk to the men before they leave, as a representative of the Rotary Club or the community. . . . We have a lot of sailors and marines at our college, taking special radio work. They have regular Wednesday-night smokers, and to each we take singing organizations and do special numbers and community singing. It is a great thrill when 600 men in uniform begin to sing. . . ."

LOUISIANA. The Joseph Manrus School Band, directed by Mario Fellom, gave a Victory Concert in Arabi, December 13. Other students gave a dramatization of an incident in the life of Beethoven. Admission to the event was by purchase of war bonds and stamps. Total sales: \$899.20.

The bands of Southwestern Louisiana Institute, at Lafayette, under the direction of Howard C. Voorhies and Songmaster Willis Ducrest, have given programs for various Army camps. Among their football-game programs based on patriotic themes was a football auction which accounted for the sale of \$9,500 in war bonds.

MISSOURI. Music groups from the senior and junior high schools and the junior college in Joplin play weekly over WMBH on that station's "Bond House" program. To date, more than \$100,000 worth of war bonds have been sold through this agency, reports T. Frank Coulter, head of the Music Department at Joplin High School.

The Jefferson City High-School Band, directed by Arthur G. Harrell, recently played for the "Starry Spangled Flag Service," held in the reception room of the governor's suite in the state capitol. The "Starry Spangled Flag Service" is a nation-wide ceremonial in honor of a United States flag which is traveling from state to state, in the order in which each state was admitted to the Union.

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## Music in the U.S.O.

CONTINUED FROM PAGE EIGHTEEN

Program Committee of the U.S.O. decided in October 1942 to enlarge the experiment started by the Y.M.C.A. At that time three men were added to those then in the field: Stanley Hassell, member of the faculty of the New England Conservatory of Music; Oren L. Brown, choral conductor from Boston; and Wendell Talbert, conductor of the Harlem Symphony Orchestra. John R. Jones, conductor of the Rockefeller Center Choristers remained on, while Geoffrey O'Hara, remembered best as the composer of *K-K-K-Katy*, took the post vacated by Arthur Billings Hunt, who left to become an Army music advisor. These men, on leave of absence from important musical and educational positions across the country, are achieving remarkable results wherever they go. Everywhere they find service men and women alert to the pleasure and satisfaction of musical participation.

The combined efforts of both the Army and the U.S.O. in this song-leader training program have barely scratched the surface. Each is adding music advisors as rapidly as possible; each is coöperating with the other to bring training and participation in group music to the armed services. Anyone who has had the privilege of hearing groups of service men sing under leadership trained from the ranks can never again declare that "this is not a singing army."

Of equal importance with the realization that many men and women in the services would gladly sing if given the chance, is still another phase of the U.S.O. Music Program. This concerns the man or woman who has had a serious interest in music before entering the services—as performer, composer, or well-informed listener. Here the U.S.O. is in a position to render a unique service; here the effect of music education over the last few decades becomes evident. Again, the very nature of circumstances proves the logic of the assumption. The training schedule within the armed services is strenuous and exacting. When passes are granted, they are usually for a few hours—scarcely more than enough time to visit the neighboring town. Thus, for the boy with musical inclinations, the U.S.O. club is a natural place to go, a natural place to find others who talk "musical language," others who find respite and entertainment in the playing of records or in informal music-making. True, private homes and churches often provide similar opportunities, but wherever he goes the man in the service can find a U.S.O. club. He may meet a violinist with whom he can play sonatas, a hill-billy band that will welcome his guitar playing, or a "disc fan" who will be glad to dispute the relative excellence of a Toscanini recording as compared with one conducted by Koussevitsky.

More and more U.S.O. clubs are provided with well-equipped music rooms. A piano, a recording machine, a radio-phonograph, and a collection of records form the basic equipment in most clubs. The records are not worn-out cast-offs, but new discs. The list reads like a listening assignment in music appreciation: Tchaikovsky's *Fourth Symphony*, Rimsky-Korsakoff's *Scheherezade*, Debussy's *Afternoon of a Faun*, etc. Some boys get so excited that they buy new records,

perhaps a symphony by Roy Harris or Gershwin's *Piano Concerto in F*, leaving them in the club when they transfer to another camp.

The writer will not soon forget the impression made upon him on a visit to a small U.S.O. club in California. Sounds came from the music room—familiar, yet amateur sounds. It couldn't be a recording by the Budapest Quartet, yet it was the Haydn "Largo" Quartet. Two soldiers and a paratrooper were playing with a music teacher from the community. The intense concentration and joy on their faces proved that in spite of borrowed instruments and rusty technique they were living again in the world of music, remote from war and chaos. Is there any doubt that these men returned to camp renewed in strength?

It would give the wrong impression to suggest that all or even a large majority of service men entering the U.S.O. club in Blankville go to the music room. But the number who avail themselves of musical facilities more than justifies the emphasis being given this phase of the U.S.O. music program.

In considering the musical activities of U.S.O., one should not neglect the Concert Division of U.S.O.-Camp Shows Incorporated. Under the direction of Gino Baldini, former manager of the New York Chamber Music Society, the Goldman Band, the Westminster Choir, and the Atlanta season of the Metropolitan Opera Company, four concert units are now playing in army camps and naval training stations: the American Symphony Orchestra, Laszlo Halasz, Conductor; the Fish University Jubilee Singers and the General Platoff-Don Cossack Chorus; "A Cavalcade of Music"; and the "Manhattan Music Masters." The large number of men who attend these concerts is but further evidence of the musical interests of men in the services.

The field of music offers an unusual opportunity for musicians in the community to join hands with U.S.O. personnel in all manner of joint activities. In many instances, civilian interest in the U.S.O. has resulted in the formation of Victory Music Committees made up of choir directors, organists, private teachers, school music supervisors, conductors, song leaders, and members of local music clubs. Music editors, proprietors of local music stores, as well as members of the Music Teachers National Association and the Music Educators National Conference have shown an eagerness to work on such committees. Activities of a U.S.O. Music Committee may have direct bearing on the total effectiveness of the whole U.S.O. club in the community. It may arrange for the loan of music and instruments for the duration of the war, audition and schedule the appearance of local talent in U.S.O. concerts, set up and stage a song contest between veterans of 1917-18 and the service men of today, arrange for musical evenings in the homes of local musicians; in fact, it may engage in any number of welcome services.

By these means U.S.O. seeks to minister to a special and pressing need: the preservation in members of our armed forces of an interest in and enthusiasm for music of all kinds and the provision of quiet, friendly surroundings in which to create and enjoy it. How better to

maintain sanity and balance in the midst of uncertainty and feverish preparation for battle?

The U.S.O., comprising the joint wartime recreational efforts of six great welfare organizations—the National Catholic Community Service, the Jewish Welfare Board, the National Travelers Aid Association, the Salvation Army, the Y.M.C.A., and the Y.W.C.A.—faces a challenge on every front. That its music program is developing is but further indication that it is acutely alive to aesthetic as well as physical and recreational needs on the part of men in the services. Were it not so, why would Harry Revel spend four to six hours every evening in the Hollywood U.S.O. composing tunes and playing accompaniments in order that homesick lads might make recordings of their own voices to send back home across the plains. One of the writer's former students, now a private in the Infantry, wrote at Christmas time, "Greetings from a soldier who misses William Walton more than his mother and father—what I wouldn't give for an hour of music . . ." The U.S.O. is concerned with this lad, as well as with the chap whose interest in Count Basie is rivaled only by his reverence for Benny Goodman's hot clarinet.

Whether to train Pfc. Jerry Smith to lead a tired platoon on maneuvers in the Texas desert in *Praise the Lord and Pass the Ammunition*, or to provide the depressed technical sergeant with new perspective as he listens to the Shostakovich *Seventh Symphony*, U.S.O. has a charge to keep.

## Creative Expression

CONTINUED FROM PAGE ELEVEN

manuscripts shall be legible and notated in acceptable form. It is a physical impossibility to decipher hastily penciled manuscripts which take no account of standards of notation. Permanent skills can be taught if the teacher will encourage an examination of the notation found in the students' own music books. Individual notes for individual syllables, two notes for a single syllable requiring a slur, hyphenated words when necessary—all these technical features are important and should not kill enthusiasm. Rather, the pupil is likely to have more respect for the works of recognized composers if he is led to realize that the correct use of musical symbols bears as much importance to creative expression in music as does the correct spelling of words and use of proper punctuation to self-expression in poetry or prose.

The final test for all our songs can be found in these questions. Will this song outlive its immediate usefulness? Is the tune engaging enough so that sometime, perhaps, we can supply new words of peace? Will this song live long in our memory and will it summon our uplifted spirits sometime in the future? This may seem rather a rigid test, since even professional song writers cannot expect much of their work to outlive their time. But it is the goal toward which all sincere creative expression strives.

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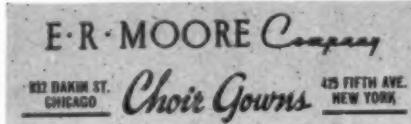
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No community can be really musical unless some reasonable balance is kept in the kind of instruments our people play—and the kind our pupils buy. While the music teachers are in a good position to encourage good instrumentation, the dealers are in the best position to finish the deal. There have been cases where pupils and parents have gone into a music store completely convinced by the teacher as to the type of instrument necessary for proper musical ensemble in the school, only to come away with some other instrument which was already far too numerous in the school ensembles.

I want to urge dealers and their employees not to attempt to estimate which instruments are "the most difficult" for children to learn. I can demonstrate (and do so constantly) that even intermediate grade children *can* play the oboe, bassoon, French horn, flute, cello, and violin—yes, even the harp. We have had two little fifth-grade boys do an amazing job on the bassoon. In the public schools we have unlimited faith in children's ability, which we base on our experience with lots of children over a long period.

Too, it is well to realize that we have a different idea nowadays when a pupil takes up an instrument. We believe many children may play through their school days but drop the study later, in many cases before becoming very advanced. Formerly we deplored this. We wanted each pupil to make a career of the instrument. Today this ambition would be incompatible with public-school educational philosophy.

Any teacher regrets to see a talented pupil give up studying or playing an instrument, yet we have found that some—even a very limited—experience in band or orchestra playing, paves the way or, may I say, opens the door to a real appreciation of music, to an ability to enjoy music at a symphony or band concert, or at home with the radio or recorded music.

I found that a girl (now in high school) who played tympani in the elementary symphony no longer plays them, but nevertheless has the kind of interest in ensemble music which we think is very valuable and lasting. We school teachers have to realize that it really is not a tragedy when a pupil gives up studying music for another interest or another hobby.

A pupil who studies violin long enough to play fairly well in the first position, and who participates with his fellow pupils in ensemble playing, is having a valuable musical, social, and psychological experience.

Maybe it is better for a musical America to have lots of people play "a little bit" and become real music consumers than for greater numbers to become long-haired experts.

Now, in Des Moines we are getting far too many cornets, drums, and clarinets. We should have more of the following: Violins, violins! violins!! violas, French horns, baritones, tubas, saxophones (be-

lieve it or not), oboes, bassoons, trombones, alto clarinets, bass clarinets. We have a proper balance now of flutes and cellos, but we must continue the good work.

You can help us make Des Moines a musical city—not a cornet and drum town.

We appreciate our good music stores and their personnel, and we are proud that all Iowa frequently comes here to buy. Thanks for the fine relations which we of the schools enjoy with the music dealers. Tell us when we can help you, and you will help us, I know.

Cordially yours,

LORRAIN E. WATTERS,  
*Director of Music Education.*

[ED. NOTE: The foregoing is taken from a letter sent to Des Moines music dealers last October by the Department of Music Education of the Des Moines Public Schools, through its former director, who tells us that he made a practice of sending out this type of communication from time to time as a means of maintaining good relations between his department and music dealers. Because it is a good example of what can be done in this field, and also because it embodies the broader social vision of a well-rounded musical life for the community, we thought it worthy of publication in the JOURNAL. Mr. Watters is now a captain in the Army, in the status of music advisor.]

## Integration

I AM TEACHING in a seventh- and eighth-grade cycle. I teach social studies, science, music, and physical education. With the 8-B group, I am building an integrated program of studies on the topic "Industries of the United States," which I hope will culminate in a dramatic and musical production sometime in January. In general, this production will give the story of industry in the United States, including its historic background and its present significance, with a view toward developing in the students a keen and understanding appreciation of the part industry plays in the lives of our people both in time of war and in time of peace. The principal and teachers in the cycle are interested and coöoperating in the working out of this unit.

In the social-studies class, the children were urged to select only those industries which at the present time are affecting their daily lives and the lives of their parents and friends. They built their own study outline, which, after comparison, correlated very closely with the suggested course of study for the city. However, they added questions relating to the effect of the war on these industries.

In English, they do research work on the various industries; their literature (including poetry) deals largely with work and workers and the historic background of industry in the United States; they learn the suggested list of spelling words plus those words growing out of social-studies discussions; they are doing some choral speaking and plays; and they are assisting in writing the continuity of the final production.

In art, their design and illustration is based on industry. Here they will make the backdrop and scenery for the final production.

In music, the compositions selected for study are chosen with a view toward

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their fitting into the scheme of the dramatic production.

Physical education is emphasized as fundamental in building strong, healthy bodies for workers. Rhythmic and interpretative drills and dances are a possibility and will be an outgrowth, I hope. Folk and modern dancing will be brought into play as a leisure-time activity for workers.

We correlate all of these activities in the dramatic and glee club, and are working toward what we hope will be a program of educational and inspirational character.

—VICTORIA F. SMITH

## Grade-School Choir

CONTINUED FROM PAGE SEVENTEEN

the "study phase" of any composition, knowing that only so will the music be learned and, in the end, artistically performed and therefore fully enjoyed. We never shy away from difficult works that are within our grasp. Interest, enthusiasm, the will to do things, desire to do one's utmost, and determination to succeed level mountains down to mole-hills. These things outweigh methods, textbooks, and subject materials. Where the will to do is present, children can perform remarkable feats.

Finally, in this connection, I must state that without a mastery of the so-fa system we would be lost. This, in my estimation, is a fundamental factor of our success. Every child in the group can handle the system of solfeggio so that it is a distinct help and not a burden to him. In fact, solfeggio has become second nature to each choir member, and I dare say it would take "quite some talking" to get these students to change to any other method of learning vocal music.

In the beginning, in order to get outside engagements for the choir, I invited a group of men, including the superintendent of schools, to attend a rehearsal and listen to one or two numbers that the choir knew very well. I took pains to assure a good performance on this occasion. The superintendent, a member of a service club, invited us to sing for the club shortly after that. The rest came of itself.

To secure the support of the community, artistic performance is a basic necessity. In addition, a few well-placed remarks to the proper persons will do more than one realizes. Very distinctly do I recall attending a luncheon-meeting of music educators in Spokane several months prior to the last meeting of the Northwest Conference. Being new in these parts, it was rather difficult for me to get to the people in charge of the Conference program. An opportunity came at the end of the luncheon—in fact, after it was officially over—to say a word in behalf of our choir. The result was an invitation to demonstrate and perform at the Northwest Conference meeting and also to take part in the "Music and American Youth" broadcast to be held in conjunction with it.

Our choir has had the complete support of the community—support far beyond my expectations. The following excerpt from an editorial that appeared



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The essentials in the whole matter of gaining community support, I believe, are to organize your group well, work hard and faithfully, be ready to accept invitations to perform, and, of course, to perform well. Gaining this support is of paramount importance to the future of your project. Our choir is sponsored by the local Kiwanis Club. Of its own free will the club asked for permission to sponsor the choir, feeling that what such a music organization could contribute to the community would be well worth the effort and cost involved. Through the efforts of our sponsors we now have attractive choir vestments, our concerts are well attended, and we are financially able to make trips that would otherwise be out of the question. To elaborate on the immense value of this civic co-operation to our entire school-music program is not feasible for present purposes. The subject is worth much thought, however. Let me only call attention to the encouragement and good influence which such a sponsoring group as ours can have on other members of the community in furthering the general cause of music in the community.

## Preparatory Bands

CONTINUED FROM PAGE SIXTEEN

of the companies and might even have such catalogues on file. If you will write these companies, explaining in detail your situation and what you hope to do, they will gladly offer suggestions."

T.: "How much music must I know to be capable of teaching this type of music group?"

S.: "Of course, the more music you know the better it will be; but just knowing music is no assurance that you will succeed. If you are musically inclined and can read music sufficiently to teach the vocal work in your room, you should have no difficulty with the musical problems involved. If you can play the piano or some other instrument, you will have an added advantage."

T.: "How are such music groups financed?"

S.: "That depends on what type of organization you are starting. Instruments for the rhythm, rhyth-melody, and tuned-time-bell bands should always be owned by the school, because the success of these groups depends largely upon the presence of each component variety of instrument. Most schools raise money through pupil effort by selling various articles, or by

charging admission to some school affair. It is always wise to have the pupils and parents understand that all proceeds are being used for this specific purpose. A hidden advantage of this method is that everyone becomes much more interested in having the project succeed. Sometimes parent or community organizations will partially or wholly finance these projects.

"For the other organizations, it is recognized as good policy for each pupil to pay for his own instrument. Depending upon the type, the cost is from seventy-five cents to three dollars. When the pupil owns his instrument, he and his parents are interested in its care, he enjoys the feeling of possession, and is usually more interested in learning to play. Concerning drums and bugles, which cost from three to ten dollars each, either school-owned or pupil-owned instruments can be used without difficulties arising."

T.: "Hasn't the war curtailed the manufacture of these instruments?"

S.: Yes, the war has curtailed the manufacture of some of these instruments—those using metal—but most of them are made of wood or plastic and so are particularly good for use right now."

T.: "What about my already overcrowded schedule?"

S.: "Most grade schools allot twenty minutes a day to music. This certainly comes under the heading of music, so use one or two periods weekly for it. It will help the vocal music, not hinder it."

T.: "What do the parents think about such organizations?"

S.: "Parents encourage any wholesome activity that teaches children how to work or play with others. Adults always appreciate the value of *doing* something as well as learning about it. You will be encouraged by the parents, if you have led them to understand exactly what you are trying to do. Remember that you can have confidence in yourself, and that your pupils will have confidence in you, because you'll know more about the work than anyone else in the school—and if you don't, you're fortunate in having someone to go to for assistance."

Music enjoys one privilege uncommon to most other educational fields, and that is the privilege of public performance. This is probably one of the greatest contributors to the success of music education in the public schools. It must be stated, and with regret, that in many cases this golden opportunity for wholesome pupil participation is shamefully abused. We must remember that any activity which deserves a place in the public schools can survive only in proportion to its benefit to the boys and girls. Performance must not be paraded as music's excuse for being. Performance may be a necessity to music, but it is not the objective of it. A music program which is inducted into the school system for the purpose of entertaining the public, to advertise the school, or for someone's self-glorification is doomed to ultimate failure. Any or all of these, however, can be wholesome by-products of any sound program of music education.

Any activity that strives chiefly to create artificial situations to which the pupils must submit cannot justify itself educationally. Music, like anything else, must be soundly based and systematically planned. No one needed to sell music to you, and you need not violate educational principles to sell it to your pupils. Your duty is to create the situation, and then you will find that music will furnish perpetual momentum for the continued development of the child's personality.

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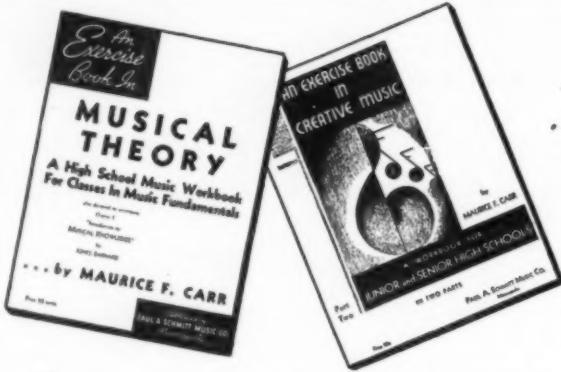
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## Orchestra-minded

CONTINUED FROM PAGE FIFTEEN

the bowing arms of the string players just as the band shows off by the precision of its marching legs.

A need is now felt for more good string teachers. In one large city, for instance, there are 24 string teachers in 165 schools. It is hard to get replacements there to fill vacancies in the music department. May I say in this connection that I have noticed many fine string players who are not majoring in music in college. Why? There is plenty of opportunity for string players. Perhaps if these people had been informed of the situation in public-school teaching earlier, before they were through high school, they would have chosen music as their vocation.

Everyone agrees that it is easy to get students to take stringed instruments. The difficult problem is to keep them interested. String-quartet and other string-ensemble work is believed by various teachers to be a good means of creating more interest. Joseph Maddy, director of the National Music Camp, advises music directors to arrange interesting programs that have public appeal. "Play marches and patriotic numbers," he says; "the orchestra can play them as well as the band. There are more opportunities than ever for competent string players, in radio work and in symphony orchestras."

Now that we have discussed several angles of the string situation and considered or implied various remedial suggestions, it might be well to summarize those suggestions.

First, I should suggest that in some way superintendents be made conscious of the importance of a good string teacher to do orchestra work. Most superintendents who have orchestras in their schools see the value of the orchestras in the school curriculum, but they do not always appreciate all the work that it takes to prepare the string players for orchestra work. They do not always realize the importance of investigating a prospective music director's ability to play and teach stringed instruments before they hire him.

Second, we should try to have a music program based on interest. To gain and maintain the interest of students and public, we can organize string quartets and other string ensembles, we can arrange programs that will have public appeal. If we put our minds to it, we can soon have players and listeners who are orchestra-minded as well as band-minded.

Third, if necessary, we should consider uniforming the orchestra. I realize that many music directors will be opposed to the idea, but I have heard several prominent directors voicing this suggestion. To compete with the uniformed band perhaps we must add glamour to the orchestra by "dressing it up." Young people, especially in these times, are uniform-conscious. I am sure that a great deal of string material is lost through boys' and girls' choosing band work in preference to strings because of the coveted uniform.

Fourth, high-school music teachers are in a position to advise competent string players about the choice of a vocation. Many times young musicians do not realize the opportunities open to them in the field of music. Other times parents unwittingly or unwittingly influence their

children to take up some other profession in which they are less interested. The high-school music director should explain the various branches of the music field that may be followed, and should especially urge the more talented musicians to make use of their talent by following the music profession. Symphony-orchestra directors are deplored the fact that competent string players are not available to fill vacancies created by the war situation.

I am sure that I have merely touched on the high spots of the problem and that many other suggestions might be made in regard to stimulating interest in strings. However, the time to take action is now, before we lose more of the school orchestras. At the meeting in Ann Arbor the point was made that since new band instruments will not be available for the duration of the war, this may be the time to concentrate on string work.

Orchestra directors have no intention of criticizing band work; they merely feel that there is a place for both band and orchestra in the public-school system and in the community. String teachers, let's wake up to the situation and educate the public to be orchestra-minded.

## School Festivals

CONTINUED FROM PAGE FOURTEEN

ization must be prepared to perform six numbers. None of these specific requirements, of course, would necessarily be adhered to by other states or districts wishing to set up their own individual-school festivals along the lines of New York's.

Two advantages of the plan not previously mentioned are: (1) that the critic may serve as a guest conductor and actually conduct the organization he is evaluating; (2) that the critic may speak to director and students alike, telling them what he considers the strong and weak points in the contestants' playing. Forgetting the competition element for the time being, the plan is pedagogically sound in that it serves to evaluate the work accomplished. In a sense it is an achievement test that will challenge the boys and girls to concentrated study and effort.

The need for trained musicians is great. Interestingly enough, the application blanks for some of the music organizations in the armed services request ratings received in competition-festivals. Under the Individual-School Festival Plan, students will actually compete against standards of perfection not seen in the mass competition-festival; more recognition of talent and ability will be possible.

Some directors have expressed fear that adoption of the plan, which has received the approval of most local principals and school administrators, will make very difficult a return to the district, state, and national competition-festivals after the war. In refutation we wish to point out that if no plan is conducted during the war, it may be equally hard to convince the school administrator that any plan is necessary after the war. The current plan was designed as only a temporary one to meet the present emergency, but no one can predict what form the competition-festivals will take after

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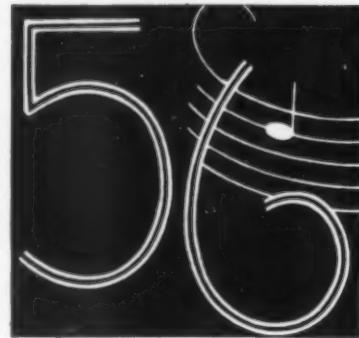
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# Organizational Calendar and News

THE FOLLOWING LISTING calendars the activities and elections, not previously announced in the Journal, of all affiliated and co-operating organizations reporting since the January issue. The information is assembled according to code numbers for brevity and easy reference:

(1) Date, place, topic and/or important features of last meeting(s);

(2) Announcements of future meetings or other events;

(3) New officers or officers not listed heretofore in the Journal;

(4) Additional information of especial interest, with particular reference to what the organization or the local schools are doing in the Wartime Program for Music Education, including the song-writing projects of the Treasury Department (Schools at War program) and the U. S. Office of Education (High-School Victory Corps program). Note: Where specific outstanding activities have been reported in this field, they have been written up in some detail in the Wartime Program in Action department, beginning on page 42.

**Region One**, National School Band, Orchestra, and Vocal Associations. (1) January 16, Portland: Band-and-orchestra-director playing clinic, attended by 50 directors. The players needed to complete the instrumentation in both band and orchestra were furnished by Portland high schools. The morning session was devoted to the orchestra music of the 1943 list, all classes; the afternoon, to the band music. A complimentary dinner was given to directors and their wives by Maud McCawley of Sheet Music Service. A business meeting followed, at which it was decided (a) that the Region would not organize a competition-festival this year, but would recognize individual schools wishing to carry on under a traveling-judge plan, and (b) that the present officers would carry on for another biennium. (2) See above. (3) Arlon Bogard, Portland, was named to fill the unexpired term of Band Division Vice-chairman Douglas Orme, who is in the service. Continuing officers: Chairman—Wallace H. Hannah, Vancouver, Wash.; Vice-chairmen—Orchestra Division, William Thomas, Hoquiam, Wash.; Vocal Division, Clifford Elliott, McMinnville, Ore.; Secretary-Treasurer—Calvin Storey, 1314 Twentieth St., Longview, Wash.; Member-at-Large, Wayne Hertz, Ellensburg, Wash.

**Region Three**, N.S.B.O.V.A. (3) Vice-chairman David Hughes, Elkhart, Ind., is acting chairman in the absence of Captain King Stacy (see page 43).

**Region Nine**, N.S.B.O.V.A.: (1) No meeting has been held since last spring. (2) An agreement was reached by mail to hold over the officers: Chairman—T. Frank Coulter, Joplin, Mo.; Vice-chairmen—Band Division, J. M. Dillinger, Hannibal, Mo.; Orchestra Division, R. Cedric Anderson, North Platte, Neb.; Vocal Division, Mabel M. Henderson, Greeley, Colo.; Secretary-Treasurer—E. A. Thomas, 409 National Reserve Bldg., Topeka, Kan. Virgil Parman, Kansas Representative, has moved to Warrensburg, Mo., and Albert G. Brown, Kansas Representative, has joined the Navy Air Corps. One of these Kansas vacancies on the Board of Control will be filled by Oliver Hobbs, Lawrence, Kan. Dean E. Douglass, Missouri Representative, former state supervisor of music, is now educational specialist with R.C.A., assigned to the Chicago Division. His work has to do with the merchandising of R.C.A. equipment for educational consumption. Appointments to fill the two remaining vacancies will be announced later.

**California-Western** Music Educators Conference, Central District. (1) January 23, Fresno: Board meeting, at which a definite plan was set up for the exchange-of-instrument idea. February 27, Fresno State College campus: Clinic (vocal and stringed instruments). Fresno State College Charm Chorus appeared and colored sound movies of the National Music Camp were shown. Hosts—instructors Berdahl and Lyllus Lundkrist of the college. (4) High-school music departments throughout the District are playing for War Bond rallies and Victory Corps inaugurations. Many of the bands are playing for the departures of draftees. Much more community singing is being done, especially in the schools. A few schools have written their own Victory Corps songs or have composed new words to fit old songs.

**California** School Band and Orchestra Association, Southern District. (1) January 2, Los Angeles: Flute demonstration by Sterling Smith and report on National Institute on Music Education in Wartime (Chicago) by President

Carl G. Lindgren. February 6: "The Grammar of Professional Style in Music" by E. H. Kleffman. (3) Vice-president—George Shochat, Glendale, replacing Charles Dana; Treasurer—William Phillips, replacing Albert Caliguri; Corresponding Secretary—Sally Sheffield, Los Angeles. (4) See pages 44-45.

**Central and Southern Indiana** School Band and Orchestra Association. (1) December 11-12, Terre Haute: Band and orchestra clinic, stressing music in the war effort. February 28, Crawfordsville: Meeting of executive board. Centers for contest-festivals to be announced later. (3) Chairmen—Class A, John Bright, Terre Haute; Class B, William Richardson, Attica; Class C, Ralph Miller, Terre Haute.

**Chicago Catholic Music Educators Association**. (1) February 21: Choral contest. (2) April 4: Fourth Annual High-School Music Festival, Orchestra Hall. April 17: High-school solo contest. May 15: Band competition-festival. May 22: Orchestra competition-festival. (3) President—Sister M. Jerellen B.V.M., Chicago; Corresponding Secretary—Sister M. Emilita, B.V.M., 640 Irving Park Road, Chicago; Recording Secretary—Sister M. Ferrer, R.S.M., Chicago; Treasurer—Rev. John A. Simones, O.P., Oak Park; Sectional Chairmen—Band, Brother J. Oliver, F.S.C., Chicago; Orchestra, Sister Marie Therese, S.P., Chicago; Choral, Sister M. Estelle, O.S.B., Chicago; Piano, Sister M. Matilde, B.V.M., Chicago.

**Colorado Instrumental Directors Association**, a division of Colorado Music Educators Association. (2) Voted to discontinue competition-festivals of large groups for the duration; C.I.D.A. will, however, sponsor solo and small-ensemble festivals in areas that feel they can make a success of such an undertaking. (4) Most important feature of the annual convention and clinic, held December 4-5 in Denver (see January issue), was a discussion and clinching of definite plans for the State-wide Victory Concert (see page 45).

**Colorado Music Educators Association**, Vocal Division. (2) March 5-6, Denver: Clinic.

**Connecticut Music Educators Association**. (1) October 30, Hartford: Speaker—Harry Robert Wilson of Columbia University, author of "Lead a Song!" spoke



Southwestern Music Educators Conference officers and board members meet with Superintendent Wrinkle and Director of Music Ann Brittson of Oklahoma City schools, and with other school and community leaders of the Southwestern area in October 1942 to prepare for the War Institute to be held in Oklahoma City, March 12-15, 1943. The illuminated table decoration in the center, taken from the cover design of the War Department-M.E.N.C. brochure "Music in the National Effort," was made by a local manual-training student. Specifications: Letters—2" white pine; U and S, 15" tall, 7" wide; M, I, and C, 6" tall; painted with alphacolor. Mounting—letters mounted on strip of white pine, 4' x 2" x 1", at rear of base so as to give a wider angle to the light rays. Base—white pine, 8" x 43", with surrounding moulding strip, 1" x 2", to mask neon tubes. Neon tubes—3 tubes, each 4' long, laid side by side and connected through neon transformer (concealed under table) to current.

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on community singing in the war effort. (2) All festivals and state concerts called off. Date of spring meeting to be announced. (3) Mary A. Greenan, 107 Edwards St., Hartford, has been named treasurer to take the place of Richard Otto, who is in the service. (4) All of the schools are contributing to the war effort through programs by the bands, glee clubs, and orchestras; through holding special rallies, etc. Music educators located near defense plants, camps, or bases are helping with the U.S.O. work, both by giving their own services and by furnishing music for special programs or get-togethers. President Elsa Limbach reports that she personally has taken over the Sunday evenings at the U.S.O. center in Norwich, where she plans group singing and a special musical event as an attraction each week.

**Delaware** Music Educators Association. (1) October 22-23, Wilmington, in conjunction with Delaware State Education Association: The panel discussion "Music in the War Effort" was led by John H. Jaquish, president of Eastern Music Educators Conference. Excerpts were given from the patriotic pageant drama "This Freedom," by Elliot Field. Concerts in line with the general Conference wartime program were given by the Alexis I. du Pont High-School Chorus and the Wilmington High-School Band. November 18, Wilmington: Subject—Christmas gifts from the music department to men in the service. (3) President—Mrs. Elizabeth Staton Field, Dover; Vice-president—Gladys Turner, Wilmington; Secretary—Elsie Richards, 1003 N. Bancroft Parkway, Wilmington; Treasurer—Frederick B. Kutz, Newark. (4) Throughout the state, much stress is placed on music as a means of building and keeping up morale. The following activities are carried on: community gatherings where singing is the main item; writing of songs emphasizing the sale of war stamps and bonds and the collection of scrap; supplying music, vocal and instrumental, for entertainment of units of the armed forces in the various localities; developing a better understanding and appreciation of the music of our Allies; working on the place of music in industry.

**Indiana** State Teachers Association, Music Section. (1) October 22, Indianapolis: Topic—"Music Education in Wartime." Speaker—O. M. Swihart, superintendent of schools, Richmond: "An Administrator Asks, 'What Does Music Offer for Today?'" Workshops—Instrumental (elementary through high school and college), Paul E. Hamilton, Oaklawn, chairman; Vocal (primary and elementary), Inez Nixon, Frankfort, chairman; Vocal (junior high school), Hermine Colson, Anderson, chairman; Vocal (high school and college), J. Russell Paxton, Indianapolis, chairman. Coordinator of workshops was Augustus D. Zanzig, music consultant from the Education Section, War Savings Staff, Treasury Department, who also gave practical instruction in conducting group singing. (3) President—Ben Graham, Richmond; Vice-president—Charlotte Brim, Princeton; Secretary—Thomas Clem, 1014 Nichol Ave., Anderson.

**Indiana State** Choral Festival Association. (1) December 6, Indianapolis: "Festivals and Choral Music Aiding Our War Effort." (2) March: Vocal clinic. Date and place to be announced.

**Iowa** Bandmasters Association. (3) President—Herbert Goodwin, Waterloo; Vice-presidents—First District, Ferdinand DiTella, Dubuque; Second District, Frank Piersol, Osage; Third District, Hal Bergan, Fort Dodge; Fourth District, Dale Caris, Cherokee; Fifth District, Dillon Lowell, Fairfield; Sixth District, Don Walter, Marshalltown; Seventh District, Walter Lake, Bloomfield; Eighth District, Robert Bagley, Des Moines; Ninth District, Clayton

Hathaway, Atlantic; Secretary-Treasurer—Alonzo Leach, 805½ Locust St., Des Moines. (4) Woodwind Ensemble Composition Contest: Open to all school music directors and instructors, college students, college faculty members. Closing date, April 15; compositions to be sent to Edward Kurtz, Department of Music, Iowa State Teachers College, Cedar Falls. Compositions may be written for any of the woodwind ensembles listed in the School Music Competition-Festivals Manual: woodwind trio, woodwind quartet, flute quartet, mixed clarinet quartet, B-flat clarinet quartet, woodwind quintet, saxophone quartet, saxophone sextet. Compositions must not exceed 5 minutes in playing time; they can consist, however, of a suite of three or four movements, with no movement exceeding 5 minutes in playing time. Compositions will be judged by three out-of-state judges. Winning compositions will be submitted for publication and will receive an I.B.A. medal. If conditions permit the holding of a state convention in June, the winning compositions will be played as part of the convention program.

Now that it is impossible to have bandmaster clinics, group meetings, etc., I.B.A. is issuing The Iowa Bandmasters Bulletin.

**Kansas** Music Educators Association. (3) Vice-president—Everett Brown, Kansas City, to fill post left vacant by resignation of N. V. Napier. (4) Community Service Division of the Victory Corps is being emphasized through community sings, patriotic assemblies, assembly sings, war stamp concerts, the singing of national songs in the classroom, the stressing of Latin-American music, United Nations concerts. There has been a definite revival of interest in group singing since the advent of Augustus Zanzig, community sing organizer for the War Savings Staff of the Treasury Department, to Kansas City, Mo., and Emporia, Kan., early in December. "We've always done community singing," reports Secretary Jeannette Floyd, "but not always on the inspired plane!"

K.M.E.A. is starting the publication of a magazine to replace the paper formerly issued. It is to be a 16-page quarterly and will be sent to every music educator in the state, regardless of membership status. It will contain current data on wartime music, as well as articles of more local interest. Vice-president Everett Brown is editor.

**Kentucky** Music Educators Association. (1) April, Louisville: M.E.N.C. Associate Executive Secretary Vanett Lawler spoke on "Music in Wartime." (2) April, Louisville: Board of Control and general meeting.

**Maryland** Music Educators Association. (1) February 6, Baltimore: Board meeting. (3) C. James Velle, Baltimore, has been appointed president to complete the unexpired term of Robert Bolles, who has been called to active duty in the Navy. (4) Great numbers of Victory Assemblies and Morale-building Assemblies have been held in the schools, featuring singing. All commencement programs are featuring some patriotic music. Plans are under way for a state-wide Victory Song Contest. Many school bands have participated in Civilian Defense meetings, civilian mobilization projects, and flag-raising ceremonies.

**Massachusetts** Music Educators Association. (1) January 9, Boston: Members were guests at buffet luncheon provided by music publishers and dealers, Joseph Selig of C. G. Conn, Ltd., chairman. Speakers—Lt. (j.g.) Warren S. Freeman, former president of M.M.E.A.: "Music in the War and Its Effect on Our Schools"; and Ruby Newman: "Modern Trends and Their Effect on School Music." Discussion period followed the speakers. (2) May: All-State Concert, war conditions permitting.

**Michigan School Band and Orchestra Association.** (1) February 6-7, Ann Arbor. Sixth Annual Instrumental Music Clinic, sponsored by M.S.B.O.A. and the University of Michigan School of Music. The entire program took into account the wartime issues and was dedicated to "Instrumental Music in Wartime." Guest speaker—John Lund, U. S. Office of Education Deputy Director of the High-School Victory Corps: "The High-School Victory Corps Plan." Dr. Lund also conducted a forum on "Music in the High-School Victory Corps." Sessions—"The Orchestra and Its Problems in Wartime," "The Band and Its Problems in the Emergency," "Reed Problems in Wartime," "Teaching the Strings in Wartime," "Teaching Materials for the Brass Instrument," "Music in the Wartime Effort."

Participating organizations—U. of M. Concert Band, William D. Revelli, conductor; U. of M. Symphony Orchestra, Eric DeLamarter, conductor; Ann Arbor High School Mixed Chorus, Rose Marie Grentzer, conductor. Guest conductor—Capt. Harold B. Bachman, music consultant, Sixth Service Command, Chicago.

**Michigan School Vocal Association.** (1) December 27, Flint: Topic—Activities to take the place of state-wide festival for the duration, such as small units, traveling judges, recordings. (2) April 16: Joint meeting with Michigan Schoolmasters, Ann Arbor. Speaker—M.E.N.C. Associate Executive Secretary Vanett Lawler. (3) Viola Brody, Monroe, has been appointed treasurer to replace Bernard McGhee, who is serving overseas. Directors—Franklyn S. Weddle, Flint; Russell W. Switzer, Lansing (Mr. Switzer is also editor of the M.S. V.A. Journal, a quarterly started this season); Lester McCoy, Hartland. Other officers listed previously.

**Minnesota Music Educators Association.** (1) December 28, Minneapolis: Meeting of Board of Directors to draw up new constitution permitting M.M.E.A. to affiliate with Minnesota Education Association and M.E.N.C. (2) No more annual clinics until end of war; board of directors will carry on work of organization.

**Missouri Music Educators Association.** (2) Co-operating with Southwestern Music Educators Conference Wartime Institute, March 12-15, Oklahoma City, Okla., and with Missouri Education Association convention, November 3-6.

**Nebraska Music Educators Association.** (1) December 3-5, Kearney: Seventh annual clinic. Clinic band of 85 students and orchestra of 75 were directed by guest conductor Clarence Sawhill of the University of Illinois; the choir of 120 voices, by Olaf Christiansen of Northfield, Minn. Chris Nielsen of Omaha gave a demonstration on the care and repair of stringed instruments. J. H. Rennick of Beatrice spoke on "Paganism and Patriotism." Present were 45 music educators, 145 visiting high-school musicians, 120 Kearney students. Twenty-two towns were represented. Many educators who could not attend this year sent letters of regret. The following is an excerpt from one of these: "This is the first year since the organization of the band clinic in Hastings several years ago that I shall be obliged to miss . . . However, there is one thing I'm not going to miss out on, and that is the matter of dues. Every music educator worthy of the name should, I feel, not shirk his duty in this respect . . . The committee should be congratulated in carrying on at a time like this . . ." (3) Delegate-at-Large—John R. Keith, Wayne; Vice-president, Orchestra Division—Walter R. Olsen, Fremont. Other officers listed previously.

CONTINUED ON PAGE SIXTY

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**Nebraska High-School Activities Association.** (2) April 16-17: Annual district contests. Some will be held on a one-day basis, and competition for large groups will be eliminated. It was the general feeling of school people present at the meeting of the Delegate Assembly that it will be possible to continue the contests for soloists and small groups in spite of the difficulties of wartime transportation.

**New Jersey Education Association, Department of Music.** (1) November 14, Newark: Annual meeting. Speaker Osborne McConathy presented facts and figures on the wartime program. Principal speaker at the dinner which followed was Charles A. Philhower, superintendent of schools in Westfield and newly elected president of N.J.E.A. (3) President—John T. Nicholson, Union; First Vice-president, and Editor of Official Bulletin—J. Fred Muller, Summit; Second Vice-president, and Director of County Chairmen—Herman Toplansky, Union; Recording Secretary—Dorothy Ossre, Morristown; Corresponding Secretary—Ethel G. McKinley, 6347 Irving Ave., Merchantville; Treasurer—Marie S. Pomeroy, Toms River; Past President—Arthur E. Ward, Montclair. (4) The Board of Directors has requested each school music department in the state to give one concert this season at which admission will be the purchase of war bonds and stamps.

**North Carolina Contest-Festival Association.** (2) Under advice from the executive committee, and following conference with a Government representative, the state and district contest-festivals have been canceled for 1943. As stated in a bulletin issued by Chairman H. Hugh Altavater: "A major factor in this decision has naturally been the difficulty in transportation. Scarcely less in importance has been the realization that the profession and the influence of music might easily suffer a harm, difficult to repair, from insistence on carrying on as usual in the face of the national emergency. . . . During this period of emergency, it is incumbent on all of us to increase musical effort and enthusiasm within our own communities. Music must remain an active force in student and general community life. We must have a solid groundwork on which to build following the war. Accordingly, it is urgently recommended that contests or festivals or both be held within as many communities as possible, including, when expedient, the environs of these communities." It is urged that ratings on the usual plan be issued, and that some sort of recognition be awarded to outstanding participants.

**North Dakota State High-School Music Contest Committee.** (2) Executive Secretary John A. Page announces that: "The University of North Dakota, working in co-operation with the North Dakota High-School League, will suspend the State High-School Contests for this year and possibly for the duration of the war. When victory has been won and conditions in schools and communities return to normal, contests in keeping with the times will be resumed. That the spirit of the contest idea may be maintained and that the schools receive the benefits of suggestions from the University, the News-Letter will be published and distributed as in the past." And Chairman John E. Howard reports that "the way has been left open for any town or group of towns which have the facilities for conducting a small district festival to proceed on that basis. The State Contest Committee will continue to sponsor the setup which has been recommended and to aid the schools in every possible way with their music program. . . . Any community or group of communities may arrange a competitive festival in order to secure a state rating. Judges from the University and other schools will be available as adjudicators. Since no

regular fees will be charged for this type of competition, financial arrangement will be made between the schools and the judges. Each school may, as usual, prepare solo and ensemble numbers as well as band, orchestra, and choral events for a Music Day. In the afternoon the solo and small-group contest or festival may be held, while the evening may be devoted to the large organizations. . . . The stimulus which has been furnished through competition can still be retained, and at the same time a gala music festival can be presented to the community."

**Northern Indiana School Band, Orchestra, and Vocal Association.** (1) January 29, Elkhart: Annual clinic. The meeting was primarily a wartime discussion-and-workshop clinic. Discussions were led and addresses given by Clarence F. Parrish of Carl Fischer, Inc. ("Publications"); Fred Holtz of Martin Band Instrument Co. ("Care of Your Musical Instruments"); Howard Lyons of Lyons Music Company ("Music Industries War Council"); H. C. Garver, superintendent of schools, Hobart ("A Balanced School Program for Wartime"); Adam P. Lesinsky, Harold Luhman, Charles Byfield, and Robert Welty ("Wartime Music Activities"); Robert White ("Essentials for an Efficient Choir"); Varner Chance, Fort Wayne ("Problems of the Instrumentalist Who Takes Over the Choir"); and C. V. Buttelman, M.E.N.C. executive secretary ("Why the I.M.E.A.?"). Workshop demonstrations were given by Albert Stewart, director of music, Purdue University ("Sing!"); and Melva Shull, Elkhart ("The Junior - High Chorus"). Section Chairmen—Frederick Ebbs, instrumental; George Meyers, vocal.

**Ohio Music Education Association.** (1) December 30-31, Columbus: Institute on Music Education in Wartime. (See January issue.) Sarah Y. Cline of the Cincinnati Conservatory of Music and the University of Cincinnati spoke on "Music and the Community" and "The Development of Leadership," in place of Augustus D. Zanzig, music consultant of the Treasury Department, who was unable to attend. The Treasury Department was represented by Dr. Roy D. Welch, chief music consultant. Other participants and topics were as previously announced. March 28, Columbus: Board of Representatives.

**Ohio Valley Music Educators Association.** (1) December 11, Wheeling, W. Va.: Northern West Virginia Music Conference. Theme — "The Contributions Music Can Make to the War Effort." More than fifty teachers and superintendents attended, representing five counties. "The fact that we held it on 'school time,'" reports Secretary Edwin M. Steckel, "reflects the attitude of the administrators, many of whom attended."

**Rhode Island Music Educators Association.** (1) December 8, Providence: Revision of constitution. Program of a cappella songs by Central High-School (Providence) Boys' Vocal Ensemble, directed by Edward J. Grant. February: Tryouts for violin scholarships (loan of two excellent instruments) among junior- and senior-high-school violin students of public-school orchestras; the violins are provided by Mrs. Ada Holding Miller, past president of Rhode Island Federation of Music Clubs. (2) Dates to be announced for April and June meetings. (3) Re-elected: President—Elsie S. Bruce, Warwick; Vice-president—Edward J. Grant, Providence; Secretary—Katherine M. Mullaney, 49 Andem St., Providence; Treasurer—Ruth H. Peterson, Providence; Executive Board—Gertrude Z. Mahan, Central Falls; Lee C. McCauley, Kingston; Anne L. McInerney, Cranston; Marion O'Brien, Pawtucket; Natalie Southard, Providence. (4) The schools are providing music for war bond rallies and programs for service men.

**Rhode Island** School Bandmasters Association. (1) January 9, Providence; Fifth annual concert by the All-Rhode Island Senior- and Junior-High-School Bands. The program featured music by United States and Latin-American composers, patriotic music, and Negro spirituals. (3) President — Stephen E. Farnum; Vice-president — Ray Groff; Secretary — May H. Hanley; Treasurer — J. Edwin Conley, Pawtucket.

**South Dakota** High-School Music Association. (2) No state-wide meetings planned for duration; only district meetings will be held. April: Only one of the seven state regions plans to hold a music contest this year; this is Region 5, and the contest will be held in Geddes, the second or third week in April. Other regions may have festivals involving schools that are close together. (3) Council reelected the former officers.

**Southern California** Vocal Association. (1) December 5, University of Southern California, Los Angeles: Speaker — Van A. Christy of Santa Barbara State College: "Teaching of Voice Classes." Demonstration of choral groups by Pauline Wells, director, Van Nuys High School.

**Texas** Music Educators Association, Region 3. (1) February 6, Waco. (2) May: School Music Festival-Contests to be held at three or more centrally located points beginning May 1, using the traveling-judge plan. Earl Irons, composer and adjudicator, will be head band judge. National rules and music lists will be followed. (3) Region 3 Chairman — T. A. Lee, Waco; Secretary — Lyle Skinner, Senior High School, Waco; Vocal Chairman — Frances Edmonds, Hillsboro; Band Chairman — Robert L. Maddox, Mexia. (4) The Waco Senior High-School Band has played for two patriotic assembly programs, and is scheduled to play Victory Concerts on February 15 and April 15; the glee club already has held two Victory Concerts, where war stamp and bond purchases were the admission. The junior-high-school bands have also played two Victory Concerts.

**Virginia** Education Association, Music Section. November 25, Richmond: Annual meeting. Speakers — Fred Felmet: "Music and the Victory Corps"; Wendell Sanderson, supervisor of music in Richmond: "The Place of Music in the School Assembly Program"; Mrs. Grainger, Hopewell: "The Use of High-School Glee Clubs and Bands in Teaching Songs to Children in Elementary and High Schools." Edna Shaeffer of Madison College, Harrisonburg: "How the High-School Teacher Can Revamp the Music Program to Meet the Present Emergency." The secretary read the papers of Arthur J. Lancaster of Portsmouth, "Marching Choirs Forward March with Music," and Sharon B. Hoose, director of Lane County High School Band, Charlottesville, "Desired: A Balance in Objectives," a treatise on balance between artistic and functional music as related to the wartime program. Mrs. Pattie G. Brighwell of Richmond discussed the Cumulative Song List published in the September-October Music Educators Journal. Mrs. Anne B. Phillips of Richmond presented a demonstration of original music, featuring two sixth-grade pupils. General discussion followed each paper. (2) There will be no State High-School Festival this year in Richmond, a decision arrived at as the result of a poll of directors.

**West Virginia** Music Educators Association: (1) November 12-13, Huntington: Speakers — John Warren Erb of New York University: "Music, Its Place in Our Culture"; George Strickling of Cleveland: "The Challenge of Wartime for the Music Educator"; Marie Boette of West Virginia Wesleyan College, Buckannon: "Highlights of the Music Educators Conference Held in Milwaukee"; Etelka Evans of Cincinnati Conservatory of Music. Soloists — Elma Gil-

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**Wisconsin** School Music Association. (1) January 16, Madison: Music clinic and conference sponsored by W.S.M.A. and Music Department, University of Wisconsin. (2) Association will sponsor small music festivals in various areas of the state in April and May.

**In-and-About Atlanta** Music Educators Club. (1) January 15, Atlanta: Luther Richman, president of Southern Music Educators Conference, was guest of honor and assisted the club in making plans for the S.M.E.C. Wartime Institute, to be held in Atlanta, April 6-8.

**In-and-About Boston** Music Educators Club. (1) February 6, Boston: Lecture and demonstration on "Rhythm Work in the Primary and Elementary Grades" by Dorothy Hughes, State Teachers College, Millersville, Pa.

**In-and-About Cleveland** Music Educators Club. (3) Vice-president Gertrude de Bats is acting-president, to fill the vacancy left by Jacob E. Hines, who has left teaching for war work.

**In-and-About Concord (N. H.)** Music Educators Club. (1) November 12, Concord. Speaker—Louise Grant: "Music in the Integrated Program." Meeting presided over by Vice-president Belle Shepard. (2) Meetings temporarily suspended. (3) Officers reelected. (4) President Howard A. Nettleton is in the Army. Secretary Elizabeth Sullivan is now Mrs. Elizabeth S. Hamm, 4 Fayette St., Concord.

**In-and-About Dayton** Music Educators Club. (1) October 28: Edith Keller, state supervisor of music, was guest of honor, and Peter W. Dykema spoke on "Music and Our War Effort." January 18, Dayton: Victory Buffet Supper. Speaker—Don Malin, Chicago, president, Music Education Exhibitors Association. (2) March 13: Elementary- and high-school vocal and instrumental clinic. May 17: Spring social meeting. (3) Address of Secretary Sarah Madge Conwell is Gibbons Hotel, Dayton.

**In-and-About Detroit** Music Educators Club. (1) February 20, Detroit: Metropolitan Detroit Regional Institute on Music Education in Wartime, sponsored by the Club, the Detroit Teachers Association, the University of Michigan, Wayne University, and the Music Department, Detroit Public Schools.

Participating organizations—Detroit Musicians League, Detroit Federation of Music Clubs, Detroit Council of Parent-Teacher Associations, Detroit Catholic Schools. Invited to participate through representation—M.E.N.C., N.S.B.O.V.A., Music Teachers National Association, National Federation of Music Clubs, National Congress of Parents and Teachers, National Association of Schools of Music, National Recreation Association. Presiding—Theodore Armstrong, president, In-and-About Detroit Music Educators Club. Program Chairman—Fowler Smith, M.E.N.C. past president, director of music, Detroit Public Schools.

**In-and-About Harrisburg** Music Educators Club. (1) November 13, Harrisburg: Joint banquet and meeting with Pennsylvania School Music Association. Theme—"Music in Wartime." Speakers—Frank Luther, radio and Decca-record singer and author of the recent "Americans and Their Songs"; Lee M. Driver. February 23, Harrisburg: Speeches—"The Arts in Wartime," by C. Valentine Kirby, State Department of Education,

and "The Victory Corps and Music," by C. E. Zorger, superintendent of schools, Harrisburg. Speakers to be followed by group discussion. (2) March 23: Election of officers, annual business meeting, and attendance at a performance of Mendelssohn's "St. Paul." (3) President—Edward P. Rutledge, Lebanon Valley College, Annville; Vice-president—Mrs. Vesta S. Cooke, New Oxford; Secretary—Russell E. Shuttlesworth, 121 Chestnut St., Harrisburg; Treasurer—Madge Anderson, Carlisle; Advisory Board—Evelyn Waltman, York, Chairman; Galen Herr, Palmyra; Lucille Lenker, Millersburg; John Isele, Harrisburg.

**In-and-About Hartford (Conn.)** Music Educators Club. (1) December 12, Hartford: "Changing Techniques in Classroom Procedure." February 12. (2) April 10, Hartford.

**In-and-About Indianapolis** Music Educators Club. (1) December 5, Indianapolis: Instrumental workshop on care and preservation of instruments; vocal clinic emphasizing the use of American folk songs in the elementary grades. (2) March 6: Luncheon meeting. Speaker—De Witt S. Morgan, superintendent of schools, Indianapolis. Professor William Ross will present movies of vocal cords; Robert Schultz will chairmen the materials clinic. (3) Board of Directors—Robert Schultz, Indianapolis; Elizabeth Meloy, Muncie; Thelma Sines, Logansport; Publicity Chairman—Newell H. Long, Bloomington. Other officers listed previously.

**In-and-About New Haven (Conn.)** Music Educators Club. (1) January 9, New Haven. (2) March 13: "Teaching Music Theory in the Grades—An Introduction to Recent Objectives and Practice." Speakers—Mrs. Ruth de Vilafraanca and Robert Yingling.

**In-and-About Pittsburgh** Music Educators Club. (2) March 27: Dinner meeting. Speaker—William Schuman, composer, head of the Music Department, Sarah Lawrence College: "The Composer Looks at Music Education." April 9: Festival concert sponsored by the club will present groups of instrumentalists and vocalists from western Pennsylvania in a program of music of our times.



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**In-and-About Quad-Cities (Ill. and Iowa)** Music Educators Club (Davenport, Moline, East Moline, Rock Island): (1) October 31, Rock Island: Luncheon and discussion on music's place in the war program. (2) Spring: Supervisors of the four cities in charge. (4) Community singing is stressed in all Quad-City schools. Regular Sunday-afternoon Community Victory Sings have been held. Patriotic programs are given, and some of the schools are participating in the song-writing projects. The schools put on weekly radio programs.

**In-and-About Salt Lake City** Music Educators Club. (1) February 16: Recital by Andor Foldes, Hungarian pianist, followed by dinner. (2) March: Dinner meeting, with guest conductor Sample of Utah State Symphony as speaker (tentative). April: "An Evening of Fun" (tentative).

**In-and-About Tri-City (N. C.)** Music Educators Club. (1) Three local meetings: (a) Greensboro meeting, December 14. Program organized by Supervisor of Music Mrs. Chrystal Bachell from vocal and instrumental groups in the city schools. Music directors were Kimball Harriman, Louisa Isler, Eula Tuttle. All school principals were guests, as well as a large number of parents of participating children. President Alia Ross led everyone in a community sing. About 300 attended or performed. (b) High Point meeting, December 8. (c) Winston-Salem meeting, December 11. Program presented by first grade of Ardmore School. (2) If club continues to meet, it will probably have to do so as three separate units because of the transportation problem.

**In-and-About Tulsa** School Music Educators Club. (1) January 9: Annual meeting, with superintendents and principals as guests. February 12: Regular monthly meeting. March 6. (2) April 3, May 1.

**In-and-About Twin Cities (Minn.)** Music Educators Club. (1) January 9, Minneapolis: Robert Schmitt, national chairman of the committee to collect and repair old phonographs for the Board of Economic Warfare, explained the plan to representatives in attendance from all over the state. Vocal soloist was Arlys Denzel, St. Paul. February 6: Book reviews, stressing current Latin-American materials. (2) March 13: Sister Mona, College of St. Catherine, St. Paul, will speak on "The Humanities." Francis Mayer, band director at Cretin High School, St. Paul, will lead community singing. April 10: Speaker—Paul Oberg, director of the Department of Music, University of Minnesota. Piano Soloist—Margaret Schmitt. May 8: Election of officers. Hazel B. Novacek will represent the Music Education Department of the University of Minnesota. (3) Correction: Secretary—Ruth Wannamaker, 1509 Randolph St., St. Paul.

**In-and-About Youngstown** Music Educators Club. (1) October 14, Youngstown: Speaker—Russell V. Morgan: "Putting Our Heads Together in Music Education." February 3, Youngstown: Panel discussion—"Some Current Problems of Public-School Music Teaching." (2) March 20, Youngstown: Morning session—Observation and discussion of junior-high-school choral problems, under the direction of Joseph A. Leeder of Ohio State University; problems of grade-school instrumental music, under the direction of Oscar A. Demmler; Messrs. Leeder and Demmler will work with a chorus of pupils from junior high schools of the city and an orchestra of grade-school students. Afternoon session—"Singin' Gatherin'," in which Mr. Leeder will use the teachers present as his chorus and will discuss the backgrounds of the folk songs in his book "The Singin' Gatherin'." The day's activities will close with a dinner.

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Gaul, Harvey . . . . .	Washington's Prayer for His Family . . . . .	.16
Johnson, Alfred H. . . . .	Prayer for Peace . . . . .	.15
Lundquist, Matthew . . . . .	Evening Song . . . . .	.15
Reed, Robert B. . . . .	I Hear America Singing . . . . .	.16
Still, William G. . . . .	Victory Tide . . . . .	.15
Strickland, Lily . . . . .	O, Come and Follow Me . . . . .	.15

### MALE

Czecho-Slovak . . . . .	Song to Bohemia . . . . .	.18
Elmore, Robert . . . . .	Song for Today . . . . .	.18
Foster, Fay . . . . .	Troika . . . . .	.18
Grant, Joseph W. . . . .	Stars of the Summer Night . . . . .	.15
Grieg, Edvard . . . . .	Brothers, Sing On . . . . .	.15
Still, William G. . . . .	Victory Tide . . . . .	.15

### FEMALE

Branscombe, Gena . . . . .	Arkansaw Traveler . . . . .	.16
Daniels, Mabel . . . . .	When Diana's Silver Light . . . . .	.16
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